DOCUMENT RESUME

ED 137 612 08 CE 010 740

AUTHOR Hansen, Mary Lewis
TITLE Exploring Writing Careers. A Student Guidebook.
INSTITUTION Technical Education Research Center, Cambridge, Mass.
SPONS AGENCY Bureau of Occupational and Adult Education (DHEW/OE), Washington, D.C. Div. of Research and Demonstration.
PUB DATE 76
CONTRACT OEC-0-74-9253
NOTE 80p.; For related documents see CE 010 734-744
AVAILABLE FROM Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Stock Number 017-080-01642-7, $1.40)

EDRS PRICE MF-$0.83 HC-$4.67 Plus Postage.
DESCRIPTORS Business; *Career Exploration; Creative Writing; *Editing; Instructional Materials; Journalism; *Occupational Information; Occupations; Publications; Publicize; Resource Guides; Secondary Education; Technical Writing; *Writing

ABSTRACT

One of six student guidebooks in a series of 11 arts and humanities career exploration guides for grade 7-12 teachers, counselors, and students, this student book on exploration of writing careers presents information on specific occupations in four different career areas: Creative writers, editors, business occupations, and educators about writing. A chapter devoted to each career area includes general discussion of the field and what people in that field do, various specializations within job categories, description of personality characteristics and interests that are appropriate, education or experience required, where and how jobs are found and the job outlook, suggestions a person in the field would make to students, and sources of additional information. The chapters and their subheadings are as follows: (1) Creative Writers (literary writers, journalists and specialized writers in advertising, public relations, technical and scientific writers, and educational writers), (2) Editors (for tradebooks, textbooks, newspapers, magazines, and rewrite editors), (3) Business Occupations (literary agent, advertising jobs, textbook sales, and bookstore sales), (4) Educators About Writing (librarians, reviewers/critics, and teachers). Appended are a glossary, a list of nearly 100 occupations in writing, and a list of professional associations with career information about writing occupations. (JT)

Documents acquired by ERIC include many informal unpublished materials not available from other sources. ERIC makes every effort to obtain the best copy available. Nevertheless, items of marginal reproducibility are often encountered and this affects the quality of the microfiche and hardcopy reproductions ERIC makes available via the ERIC Document Reproduction Service (EDRS). EDRS is not responsible for the quality of the original document. Reproductions supplied by EDRS are the best that can be made from the original.

Exploring Writing Careers

a student guidebook

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRO
DUCED EXACTLY AS RECEIVED FROM
THE PERSON OR ORGANIZATION ORIGIN
ATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRE
SENT OFFICIAL NATIONAL INSTITUTE OF
EDUCATION POSITION OR POLICY

BY
MARY LEWIS HANSEN

TECHNICAL EDUCATION RESEARCH CENTERS, INC.
44 BRATTLE STREET
CAMBRIDGE, MASSACHUSETTS 02138

2

U.S. Government Printing Office
Washington: 1976

For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402

Stock No. 017-080-01642-7

Developed and disseminated pursuant to Contract No. OEC-0-74-9253

for

Curriculum Development Branch
Division of Research and Demonstration
Bureau of Occupational and Adult Education
U.S. Office of Education
Department of Health, Education and Welfare

under

Part I. Curriculum Development in Vocational and Technical Education
Vocational Education Amendments of 1968
Public Law 90-576

Discrimination Prohibited - Title VI of the Civil Rights Act of 1964 states: "No person in the United States, shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefit of or be subjected to discrimination under any program or activity receiving federal financial assistance." Therefore, the Vocational Education program, like all other programs or activities receiving financial assistance from the Department of Health, Education and Welfare, must be operated in compliance with this law.

The project presented or reported herein was performed pursuant to a contract from the U.S. Office of Education, Department of Health, Education and Welfare. However, the opinions expressed herein do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

U.S. Government Printing Office
Washington: 1976

Photo Credits: cover and pp. 3, 32, 46, Richard Graber, courtesy of Phillips Academy, Andover, Massachusetts; pp. 7, 41, Washington Post; p. 13, Ken Williams; p. 25, Affiliate Artists.

TABLE OF CONTENTS

1.	INTRODUCTION	1
2.	CREATIVE WRITERS	4
	Literary Writers	10
	Journalists	14
	Specialized Writers	19
	Advertising	19
	Public Relations	23
	Technical, Scientific Writers	27
	Educational Writers	30
3.	EDITORS	33
	Tradebook Editors	35
	Textbook Editors	39
	Newspaper Editors	40
	Magazine Editors	43
	Rewrite Editors	44
4.	BUSINESS OCCUPATIONS	49
	Literary Agent	54
	Advertising Jobs	55
	Textbook Sales	57
	Bookstore Sales	49
5.	EDUCATORS ABOUT WRITING	61
	Librarians	63
	Reviewers/Critics	65
	Teachers	67
	APPENDIXES	
	A. Glossary	69
	B. Occupations in Writing	71
	c. Associations	73

1. INTRODUCTION

John, a junior in high school, is a science fiction fan and an Oakland Athletics fan. With electronics parts that he buys from a mail-order catalogue, John builds alarm systems to scare his sister. He has to take American history in school, and the course bores him, but John's parents want him to go to a "really good college," so he reads the assignments in the textbook, usually just before exams.

For keeping John happy and helping him learn, the printed word is vital. The process of getting the right printed words into John's hands and head involved four kinds of workers:

- The creators of written words, whether it is a science fiction story, a newspaper sports article, the catalogue description of the electronics part, or a textbook. These people are creative writers.
- The editors who make sure the words are put together clearly and correctly.
- The business people who buy, print, and sell the printed words, whether as books, magazines, posters, newspapers, catalogues, textbooks, comic books, etc.
- The critics, teachers, and librarians who educate readers about printed words. For John, the science fiction critic is especially important in telling him which new sci-fi books are worth buying.

The following chapters discuss careers in writing. For each of the four main groups of workers, you will learn about types of jobs, specific activities performed in jobs, preparation usually required, career ladders, the talents and personalities of people holding writing jobs, job locations, the outlook for these jobs in the future, some of the advantages and disadvantages of particular jobs, and some of the ethical problems presented by these jobs.

Because salaries for writing jobs vary among regions of the country, no salaries are mentioned. A source of information which does include salaries is the Occupational Outlook Handbook. The professional associations listed at the end of this book have free brochures providing additional information about different kinds of writing careers, and may also have the names of colleges which offer preparation in a particular writing field, such as journalism.

Your high school guidance and counseling office is likely to have brochures and books with additional information about jobs in the writing world. Another source is your school library, and community and college libraries.

If you are interested in a particular writing career you can get very helpful information by:

1. Talking to many different people who are involved in the writing world -- people like to tell students about their careers

2. Visiting the locations of jobs connected with writing from the newspaper city room to the neighborhood bookstore, to an advertising agency

3. Trying out some of the different kinds of work -- writing in various styles for various audiences, getting a part-time job in a library or bookstore, volunteering to work for a hospital public relations department

4. Looking at trade journals and directories which are used by professionals in the field of writing. Some of these are:

Advertising Age

Columbia Journalism Review

Editor and Publisher

Literary Market Place

Publishers Weekly

Writer

Writer's Digest

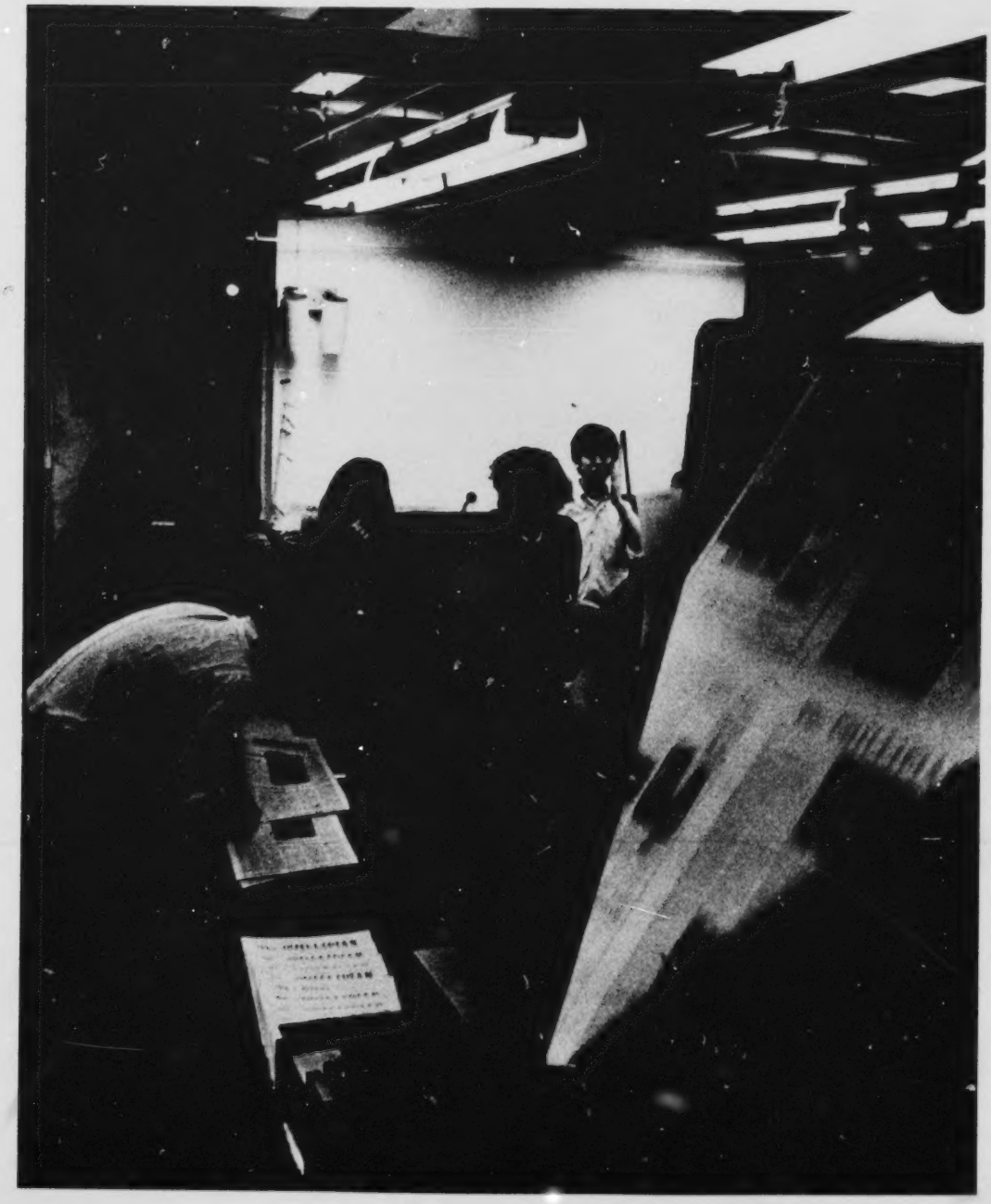
Writer's Handbook

Writer's Market

TV Guide also prints articles which will give you more information about the realities of writing careers.

The information on the following pages comes mainly from interviews with a large number of people in the writing world. Although in some cases the names are changed, every story, quotation, or letter describes an actual person or actual event, or one which could have happened.

Concluding the narrative is a glossary of terms (other unfamiliar words can be found in the narrative or in a dictionary), a list of the many jobs which closely relate to the writing world, and a list of professional associations which provide career information.



2. CREATIVE WRITERS

Writers: A Brief View

What does a writer do?

Puts words together to help people learn or have a feeling about something

What skills does a writer need?

Excellent grammar
Ability to organize
Understanding an audience
Typing, usually

What personal qualities does a writer need?

Love of language
Curiosity
Ability to listen
Self-discipline, concentration
Interest in reading

What preparation does a writer need?

Formal education through the bachelor's degree is useful

A great deal of writing experience, whether published or not

Knowledge of a special field, for some writing jobs

What kinds of free-lance* writers are there?

(*People who get paid only for each piece of writing published)

Poets
Novelists
Short-story writers
Essayists (short non-fiction pieces)
Biographers
Non-fiction writers
Play writers (called playwrights)
Script writers for film, tv, radio
Lyric writers for music
Gag writers for comedians and shows

Do many free-lance writers earn a full living from their writing?

No, very few

How do free-lance writers get their work published?

First, by submitting their manuscripts to a magazine, book, or newspaper publisher. After several pieces are published, a literary agent may be willing to help the writer get more work published. Publishers or producers of plays, films, television, and radio shows may commission work from established free-lance writers.

How can a writer earn a salary?

1. Many jobs require some writing skills.
2. These occupational fields require people whose main job is writing:

   Newspaper and broadcast journalism writings

   Advertising writing

   Public relations writing

   Technical/science writing

   Educational writing (textbooks, references, proposals for funds)

   Script writers for television, radio

   Greeting card and other message writing

   Writing criticisms of other peoples' creative works
3. These occupational fields require skills similar to a writer's skills:

   Editing for newspapers, magazines, and books

   Teaching literature, creative writing, journalism courses

   Working as a literary agent
4. People interested in writing might enjoy these jobs:

   Legal counsel for writers

   Technical/production positions

   Finished product sales

   Librarianship

What is the job outlook for salaried writers?

Technical writing/editing is probably the major field in which the number of jobs will increase. Journalists seeking newspaper, television, and radio work will more likely find jobs in suburban and rural areas. Advertising writing opportunities are presently limited because of the economic recession. The recession is also presently limiting editorial jobs in book and magazine publishing. Teaching jobs are extremely limited. Jobs helping business and industry employers communicate with their employees will probably increase.

Are salaries large?

Most writers/editors do not make large amounts of money. Technical writing/editing jobs pay better than do most other salaried writing jobs. In newspapers, advertising, and public relations firms, and book or magazine publishers, senior staff people earn more money than beginners, of course, but they also do less writing and more business tasks.

What should students do who are thinking about writing as a career?

- Write for practice, try different styles
- Write and edit for the school newspaper, literary magazine, yearbook
- Volunteer to write for the local newspaper
- Keep a journal or a daily log of events, feelings
- Read everything, watch movies and television, but with a critical eye
- Especially read criticism of all sorts of writing
- Write some more

Is writing fun?

Not necessarily. Many people soon drop out of jobs with newspapers, publishers, advertising firms when they discover that writing/editing is hard work - not glamorous. But writing, and the jobs related to it, can be very satisfying.

Washington Post Newsroom

Is there any other profession in which you can start with a typewriter and a sheet of blank paper, and earn a living? Besides, there is that old cliche, 'You meet such interesting people.' And it happens to be true. 'Interesting people' includes Senators, Congressmen (and Presidents), drunks, nuts, liars, cheats, saints, other journalists, artists, crooks, crusaders, leftists, rightists, middleists, poor people, rich people, down people, up people, and assorted others.

-Don Whitehead,writer

The man who wrote those words was answering the question, "What is most satisfying about being a journalist?" He has been a writer since high school, where he wrote sport articles for the high school newspaper. He studied journalism in college and then became assistant publisher of a small weekly newspaper. His next big job was assistant editor and business manager. Next he worked as a reporter for the Associated Press, which is a large service sending news all over the world. During World War II and the Korean War, Don Whitehead served as a war correspondent. He earned two Pulitzer prizes -- the highest award a journalist can receive -- during these wars. Afterwards he was managing editor for the

Washington,D.C. office of a New York city newspaper. Then Whitehead became a free-lance writer.

He gave up his salary as a journalist to write books. The first book, The F.B.I. Story, was bought by many people and read by many more. With later books, he strengthened his reputation as a good researcher and a good writer. Some very large businesses asked him to write histories of their companies. Then the managing editor of a newspaper in the Southern town where he lives asked Don Whitehead to write a column several times a week for a salary.

Whitehead is now in his late 60's. He lives in Tennessee and spends his winter vacations in Florida. He writes the newspaper columns, and depending on how he feels, writes books. He is a happy and successful person in his career. He has been a journalist for nearly 50 years. People like to read his writing.

Richard Dollinger has been a journalist for about four years. He reports on city government activities for a medium-sized daily newspaper in Massachusetts. People think his news articles are accurate, fair and well-written.

Rick has a Bachelor's degree in English. During college summers he worked for free for a weekly suburban newspaper, and he was a reporter and editor-in-chief of his college newspaper. He is in his middle 20's. He is interested in acting and sometime hopes to combine his writing and acting interests in a job as a drama critic.

Rick doesn't publish on a free-lance basis. He earns all his income on salary paid by the newspaper. Salary isn't very important to Rick: his main desire is to be a good writer. But he gets a weekly salary for a seven and one-half hour day, plus overtime to attend and report on special meetings. He considers himself well paid.

Maxine Kumin is a poet and novelist. She writes completely on a free-lance basis. She said,

> I had since childhood an overwhelming desire to write poetry and was a closet poet since age eight. I never expected to become a serious published writer.

Maxine Kumin was awarded a Pulitzer prize for one of her books of poems. She is taken quite seriously as a poet and novelist.

Scott Miller is associate creative director for an advertising agency. He travels to New York and Hollywood and to Europe to make sure the tv commercials are being filmed the way he planned them. Before the commercial is filmed, he writes a script that can be shown in 30 seconds. Miller works 60 to 80 hours a week because he feels, "It's fun, and I can always improve on the script. I can't leave unfinished work on my desk." He gets a salary; sometimes his advertising firm hires a free-lance writer to write one script if the regular staff is loaded with work.

Another kind of writer is a technical writer. Fran Broadbridge does this kind of work. She writes manuals to show people how to install, maintain, operate, and service computers used with medical equipment. Her educational

background is in math and English. She finds it necessary to get along with people; because she works with engineers and other people who are not especially verbal, Broadbridge has to have the personal skills to get information from these people.

"The outlook for technical writers is good," Ms. Broadbridge said. "The U.S. will continue to need people who can translate between people and machines." She considers that her annual salary is a good one; in her field of technical writing men and women are paid salaries on an equal basis.

Don Whitehead, Richard Dollinger, Maxine Kumin, Scott Miller, and Fran Broadbridge are all creative writers. Sometimes creative writers start with just a skinny, little bit of an idea. Sometimes they start with an action they have observed -- a disappointed looking teen-age couple standing beside a broken motorcycle, for example.

For writers who are "creating," the idea or observation gets shaped into a unique piece of writing. Creative writers may be grouped into three broad categories:

1. Those writers who are creating literature
2. Journalists
3. Specialized writers.

LITERARY WRITERS

Writers of literature hope that their work will be read not just in today's newspaper or magazine, but will be passed on to future generations. Most of these writers find one form that suits them best. Thus they are usually one of the following:

- Poets
- Novelists
- Short story writers
- Essayists, including critics
- Biographers
- Other non-fiction writers
- Playwrights
- Scriptwriters for movies, television, radio
- Librettists for opera
- Lyricists for music shows.

Some literary writers use more than one form. Maxine Kumin, for instance, said,

> I started writing poems because they are small and can be carried around in the head all day. I wrote the novels out of a desire to express ideas that could not fit into a poem.

Kumin also writes essays: magazine editors sometimes ask her to write reviews (critical essays) about the work of other poets or novelists; then she becomes a critic and essayist.

No matter what form a literary writer uses, an important question for people considering literary writing as a career is: "Can I make a living at it?"

The answer has to be, "Most likely not."

Very, very few literary writers earn a full living by their writing. Most people add to their writing income by teaching or by working in some other occupation whether or not it is related to writing.

A Conversation About Literary Writing

Student: Why can't I earn a living as a literary writer?

Wise old writer: Some people do. Most don't, partly because they don't write what people want to read. Publishers are in business to make money, so they rarely publish work that isn't likely to sell.

Student: What sells?

Writer: Cookbooks, "how-to-do-it" books, mystery stories, some trashy novels...

Student: But cookbooks and trashy novels aren't literature, I want to write poetry.

Writer: You'll never make a living just by writing poetry.

Student: Well, I got an "A" on my last science fiction short story. Could I get a collection of short stories published?

Writer: Probably not, unless they are brilliant short stories, although science fiction is popular now.

Student: (Annoyed) Of course they'll be brilliant. How much money would I make?

Writer: That depends on how many copies of the book people buy. You get a percentage of the sale price. What you earn is called royalties. If you want to make money as a literary writer, why don't you think about non-fiction? That sells better than fiction. Would you like to write a biography?

Student: Well, that means doing a lot of research, doesn't it? Reading, and talking to people, and taking notes, and...

Writer: (interrupts) Sound like too much work? All writing is hard work, and after all the hard work, you'll get rejection slips from editors -- those letters which politely say, "No, thank you, we aren't able to publish your writing." Maybe you'll be lucky enough to get a letter which tells you how to improve your writing. So then you revise: you rewrite and rewrite. You send your manuscript back to that friendly editor. It may still get rejected. Can you take that?

Student: Well, how does anyone ever get anything published?

Writer: Most people never do, particularly poets and short story writers, as I said before. Many of the magazines which published short fiction are no longer in business. Others publish far fewer poems and short stories than they used to. A magazine like Esquire decided in the summer of 1975 not even to read unsolicited poetry and fiction -- that is manuscripts which writers submitted without being commissioned by the magazine.

Student: You haven't answered my last question!

Writer: Well, you can possibly get a story published in one of the "little" magazines, which have a very small circulation. You won't get paid, except in free copies of the magazine. Sometimes you might even be asked to contribute some money toward printing costs. So, you keep sending out your manuscripts to book and magazine editors, or if you are writing plays and scripts, to producers and directors. You keep writing and revising. You try to meet people in the publishing and producing world. It helps to know people, because your manuscript is more likely to be read closely. Some not-so-good stuff has been published because the friend of an editor or a famous writer wrote it. But mainly the author's first piece gets published because it's <u>good</u> and book publishers are willing to take a chance on <u>good</u> writing.

Student: (With enthusiasm) And then?

Writer: Well, next time you send out a manuscript, your cover letter to the editor can say that you've already published such-and-such. If that first piece was noticed at all by reviewers, the editors will probably have read the reviews. If they were good reviews, that helps. If not...

Student: Are you saying that most people don't publish the second time?

Writer: Yeah, I guess so. But writers do get their work accepted a second and a third time, and then literary agents get interested.

Student: How do literary agents help?

Writer: They know all the editors. They know which book publisher is accepting what kind of non-fiction this year, or planning to publish more books for children than before. They know what articles and stories magazine editors are interested in buying. A literary agent helps to sell a manuscript and gets the author an advance on royalties. Agents also help sell the subsidiary rights: the paperback book rights after the manuscript has been published in hard cover, and the movie rights.

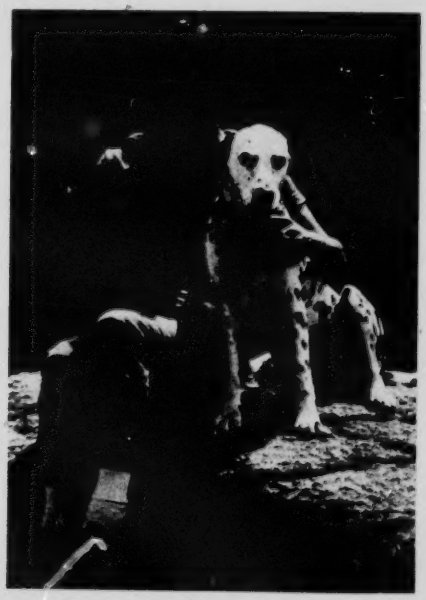
Student: Couldn't I send my writing straight to an agent? Why bother sending manuscripts to a publisher first?

Writer: Because most agents usually won't represent you until you're already a published writer. Agents take a percentage of your earnings, too. As a beginning writer, you won't have much to share. Another consideration: once a writer is established, publishers or producers are likely to approach that writer asking for new manuscripts. If you're really <u>there</u>, firmly established as a writer, the problem becomes less one of getting work published than one of getting work written! And that means working!

Student: Hmmm, you've discouraged me. Maybe I ought to work in my uncle's restaurant after all.

Writer: Of course, you should. But, you should also keep writing. Write for your school newspaper or literary magazine and keep trying different forms of literary writing. And keep reading and observing and meeting people. Take courses in literature. Go to movies and ball games. Live! Listen! Learn! If you care enough -- No, caring about writing isn't enough. Writing, revising, writing some more. Sending manuscripts off to publishers. Being aggressive. Getting a teaching job to support yourself while writing...

While the old writer was wise in pointing out the realities of free-lance writing, there are many careers which call for good writing skills and which pay a straight salary. There are also many happy people who teach or earn their living in some other way, and work as literary writers in their free time. The person who seriously wants to be a literary writer will always find a way to support the creative urge.



Maxine Kumin, novelist and Pulitzer Prize-winning poet.

JOURNALISTS

Not all writers have the problem of selling each piece of writing to make a living. Journalists are among the writers who earn a salary, although some journalistic writing is published on a free-lance basis.

Aside from the fact of salary versus free-lance income, what is the difference between journalism and literary writing? A simple answer is that journalistic writing is ephemeral: it is meant for today only. (The average time a reader spends with a daily newspaper is 34 minutes.) Literary writers hope that their work will endure over time and will be read and re-read in the future. Of course, some pieces of journalistic writing do endure. Instead of getting thrown out in the trash with the rest of yesterday's newspaper or last week's magazine, pieces will be printed in books for future reading. Journalism is a highly respected career for writers.

Even when thrown out, journalistic writing can have a great impact on readers (or listeners, in the case of television and radio). Newspaper articles about the danger of fire in a school building can get the city to make the building safe faster than complaints from students and parents. A magazine advice column to teen-agers about drinking while driving (or the front-page photograph of an automobile crash) can influence teen-age drivers more than sermons by parents, teachers, or clergy people. A television news writer's comment about a racial problem can calm people -- or make them angry toward people of another race.

A careful look at a big city newspaper shows the different kinds of writing jobs available:

News reporter

Political commentator (analyzes political events)

Editorial writer

Feature writer

Humor writer

Correspondent (for State, for Washington, D.C., for foreign countries and events)

Special reporter or columnist

Sports writer

Critics/Reviewers

Theater	Visual arts
Television	Architecture
Movies	Books
Music	Dance

Puzzles, games

Obituaries (death announcements)

Consumer affairs

Education

Travel.

Writers about:

Human relations (including advice columns)

Home-related topics

Social events (including weddings, etc.)

Hobbies

Financial and business topics (including the economy)

Concerns of special groups (such as the elderly, farmers)

Health topics

Community and public affairs

Clearly, many of these writers must specialize in certain areas. For instance, on a big city paper, the movie critic rarely also reviews dance concerts.

In addition, many papers employ writers whose work may not seem obvious. One kind of writer on a big city paper is the rewrite person. Reporters telephone this person with details of the story, and he/she quickly writes the article. Another less obvious person is the headline writer for articles and captions for photographs.

Suburban and rural newspapers do not usually have a staff with special responsibility. The reporters may have to be generalists with special knowledge of the community. One reporter may write a feature on a woman whose bee-keeping hobby won a prize for the best honey at the county fair, an obituary for a prominent citizen who just died, an article about a music show being produced by the recreation department, a summary of the fire department's "runs" for the previous day, and a report on the Mayor's decision to fire half of the town employees -- all in one day. The reporter probably writes all the headlines too.

Smaller newspapers use many articles and reports from "wire" services (examples are Associated Press, and United Press). These services have salaried reporters and free-lance "stringers" (stringers write articles only when especially newsworthy events occur in their location) all over the country and the world. Wire services are a big source of writing jobs for journalists.

Qualifications for Journalists

Employers hire journalists with:

- Curiosity
- The ability to look at facts and events fairly - from several points of view
- The ability to work under pressure, to meet deadlines
- Honesty, fairness, objectivity
- Writing skills, including grammar and punctuation
- Typing skills
- Initiative - getting started and following through on a story
- The ability to be at ease with different kinds of people
- Willingness to learn about all kinds of ideas, facts, people
- Most likely a college or graduate degree, maybe in journalism; perhaps only a high school diploma
- Maybe a special knowledge, such as in sports
- Previous experience - on a smaller newspaper, or a high school or college paper

Journalists also write for magazines. While few newspapers pay free-lance writers for their work unless they are stringers, magazines vary. Newsweek, for example, rarely accepts a free lance piece of writing. Seventeen usually publishes several free-lance articles and stories each issue, in addition to staff writers' work. The biggest market these days is with specialized magazines - those journals that appeal to readers with a common, narrow interest. There are magazines or newsletters for every special interest from astrology to zoology, and people with writing skills and some special knowledge report news for every one of them. Many of these specialized magazines are called "trade" magazines, because they are written for people in a particular business.

What is the job market for journalists? The competition in cities is tough. Beginning journalistic writers are most likely to find jobs on rural and suburban newspapers (not suburbs in the Northeast U.S. or in the San Francisco, California, area where the competition is as keen as on big city papers). A journalist with a special interest in, for example, city government activities, will more likely land a job on a big-city newspaper after working as the city government reporter on a smaller paper, than by covering sports or social events for the big-city paper. The right kind of experience counts!

Journalistic writers can use their skills in other forms of writing. Non-fiction book writing is one possibility; another is advertising copy-writing. Reporters with knowledge of science, computers, and technology can move into technical writing. Former journalists are hired for public relations work, too.

Magazine writers can move from a newspaper into a magazine staff (or the other way around). Working for a small trade journal can lead to a job writing for a larger one in the same general field.

In the future, the market for jobs may be more open to journalists who combine writing skills with specialized knowledge in a particular field. For the immediate future, a journalist with curiosity and the willingness to do some digging -- by talking with people, reading, attending meetings, observing -- can use writing skills for many different kinds of employers. Total specialization in journalistic writing is approaching, but not yet here.

A Journalist's Preparation

- A great deal of writing practice
- A broad education in liberal arts

  Most likely a degree in English or journalism and courses in area of special interest

  Typing courses
- A great deal of reading - with the notion of determining why a particular piece of writing succeeds or fails
- A long-standing, keen awareness of life and of people around the writer

Some important facts* about the job outlook for journalists are:

1. In the past few years, there has been a huge increase in the number of students graduating from college with degrees in journalism: from 3,000 in 1964 to 12,125 in 1974. In 1974, over 55,000 college students claimed journalism as their major.

2. In 1974, daily newspapers hired fewer news writers than before.

3. Minorities are being hired for media jobs (which include newspapers, broadcasting, wire services, magazines, advertising, and public relations) at an increasing rate.

4. In 1974, women journalism graduates were hired for 43% of all media jobs.

5. Of 185 daily newspaper editors polled in 1974 (all of whom had hired at least one newsroom employee that year), nearly 90 percent said they planned either no hiring of additional staff in 1975, or planned to <u>decrease</u> staff.

While a modest increase in number of jobs is predicted, in the next few years a huge number of journalism graduates and other students will be seeking those jobs. The competition for jobs is fierce. Most people who have jobs as journalists, however, thoroughly enjoy these careers.

*From "A Newspaper Career and You," published by the Newspaper Fund, Princeton, New Jersey, 1975.

SPECIALIZED WRITERS

For the third large category of writers, that "long-standing, keen awareness of life and people"which is considered important for journalists may not seem an essential part of job preparation. And yet it is.

"Specialized writers" is really just a convenient title for clumping together all the writers who aren't specifically "literary" or "journalistic."

This third group of writers includes:

1. Advertising writers
2. Public relations writers
3. Technical/science writers
4. Educational writers
5. Other specialized writers.

Advertising Writers

Because advertising is aimed at influencing people, writers in this field must understand human psychology. They must have a keen awareness of people and life around them.

There are many different kinds of jobs in the advertising field; the person whose main job is writing is called a "copywriter." Along with art directors, and layout people, and television producers, copywriters form the "creative department." Among the tasks a copywriter might do are:

- Write one-line slogans or short copy for printed media, including posters
- Produce copy for news releases about a new product or service
- Write scripts for television or radio commercials
- Prepare a sales presentation which, for example, the refrigerator manufacturer's sales department can use when talking to a group of wholesale appliance dealers
- Write booklets for salespeople to use when selling to individual customers
- Prepare pamphlets for customers

In all cases, the copywriter works very closely with other people in the creative department to prepare the advertising.

Among the obvious places where the copywriter's work appears are the television, radio, and newspaper/magazine media. Other sources of advertising are billboards and transit cards (advertising posters in buses and subways). Point-of-sale displays are found in stores, gas stations, and other places where a display might encourage the customer to buy something not planned. (This kind of buying is called "impulse" buying.) Brochures or letters and mail-order catalogues are yet other sources of advertising which require the services of a copywriter.

Most copywriters work on a salary basis. They are employed in advertising agencies and in the advertising or marketing departments of large manufacturers.

Large retail stores have their own advertising staff. Newspapers, magazines, and television stations have an advertising and promotion staff. Companies which sell primarily through direct mail must have copywriters. Some large printers whose customers advertise through circulars and brochures have copywriters to assist the customers. Public relations firms or departments which assist with advertising hire copywriters. Firms specializing in running political campaigns for candidates for major public offices hire copywriters. Professional and trade associations are another source of employment.

Most advertising jobs are located in big cities, particularly New York, Chicago, and Los Angeles. The competition for copywriting jobs is also strongest in big cities, because people are seeking jobs there.

A beginning copywriter may spend time researching the product or service being advertised, proofreading the printer's galley for mistakes, and doing some of the less challenging copywriting. The junior copywriter is usually given broad assignments; senior copywriters tend to specialize in advertising particular products or services.

The copywriter can advance to become director of the creative department and other managerial jobs. With responsibilities as a manager, the person spends much less time in actual writing. Other non-writing jobs in advertising are also available to experienced copywriters. Copywriters can move out of advertising and into continuity writing for radio and television. Publishers of books and records might hire former copywriters to write book jackets or record covers. Writing for a public relations firm or department is another possibility.

The job outlook for advertising copywriters is hard to predict. As in every field, room exists for the extremely capable, energetic, aggressive person. But advertising is tied to the economy. During slow or bad times in the economy, manufacturers, retail stores, and service companies may cut their advertising budgets -- that leads to a cut in jobs for copywriters. Even if some stores and companies increase advertising in slow periods to encourage more buying, advertising agencies and departments are not likely to hire many new people: the regular employees just work harder. The best job market for advertising copywriters exists when the economy is growing and people are able and willing to buy new products and services.

What are Employers Looking for in Advertising Copywriters?

- A keen awareness of people, and the psychological factors which cause people to buy
- Excellent writing skills, especially for writing copy that is exciting and brief
- Curiosity, interest in research
- Ability to work well with other people -- other members of the Creative Department and clients
- Capacity to take criticism -

  "That's a lousy slogan, and the artist could never illustrate it, and it's too long, and...never mind, just rewrite it, and don't leave here tonight until you've got something exciting."

- Willingness to work long hours, under pressure, in order to meet deadlines
- A college degree (bachelor's) probably with some advertising courses, but not necessarily an advertising major
- Possibly a master's degree
- Probably some selling experience
- Writing experience, either as a copywriter on a previous job, or as a newspaper reporter, or on college publications
- Some ability in visual perception, or layout experience

Why do you like being an advertising copywriter?

The work is rarely boring. I get to be creative about everything from flea collars to electric lawn mowers to barbequed chicken wings. It's a challenge to solve the problem of getting people to accept a new product -- even when the new product is far better than anything else on the market. I enjoy solving problems.

I like the people I work with, too. We kid around a lot, even when we're still trying out ideas at midnight, with the client scheduled to come in at 8:30 the next morning for a complete presentation of a full advertising campaign.

But sometimes...

What don't you like about being an advertising copywriter?

Well, sometimes I don't like the people. There's an ambitious junior copywriter who wants my job. She's always trying to take credit for my ideas. And the art director loves to catch my mistakes. But he's moving to another job soon, for a big chain of discount stores.

Also I really hate some of the clients. There's this one guy who manufactures plastic toys. They are the absolutely cruddiest toys. The plastic is cheap, so the parts break right away -- and the sharp ends could hurt a kid. The design of the toys is in the worst possible taste visually -- really garish. And I have to write a script for a tv commercial which will be shown on Saturday morning and at 5 p.m. every night. And kids all over America are going to beg their mothers to buy them that cheap, ugly, breakable piece of nonsense -- all because of my commercial. I wish the manufacturer would think about those kids more than he thinks about his profit... I wish my agency would refuse him for a client.

But I like my work much more than I dislike it.

- Comments from an employee of an advertising agency in Chicago

Public Relations

Another career field requiring excellent writing skills is public relations, which is often called simply "P.R." This field is related to advertising because one goal of public relations writing is to "sell" the public on the idea that a company or organization is a good one. It is related to journalism because public relations writing aims to inform people -- both employees and outsiders -- about the company in a straightforward way. Public relations writing is also ephemeral; it is written primarily for today.

Public relations writers work for all kinds of organizations: manufacturers, hospitals, universities, insurance companies, social welfare groups such as the Red Cross, unions, trade associations, government agencies, political parties and candidates, cultural groups such as community art associations, and on and on. The variety of locations for public relations jobs is almost limitless.

The person in charge is called in various organizations, Director of Public Relations, Director of Community Relations, Public Information Officer, Director of Communications. Depending on the size of the firm, the P.R. department may have only one or two employees or a rather large staff.

No matter what the title, the tasks of the P.R. staff usually include:

- Writing news releases for the local or national media, and for trade journals
- Answering reporters' questions about the organization when newsworthy events occur
- Writing a newsletter (often called a house organ) for employees of the organization
- Writing another kind of newsletter for outsiders who are interested in regular news about the organization
- Writing the organization's annual financial report
- Writing speeches, letters for officials of the organization
- Writing any kind of pamphlets or brochures needed to explain special aspects of the organization's work
- Arranging for school groups and community groups to tour the organization's facilities
- Measuring public opinion about the organization.

Public relations work may also include:

- Raising funds for the organization
- Planning films, slide shows to be shown either in the facilities or to groups outside
- Giving speeches to civic and other groups
- Handling complaints about the organization
- Working with advertising agencies or the advertising department
- Setting up human relations programs for those employees who have direct public contact

- Devising services to the public (such as free use of space in the facility, or publishing information about consumer problems) which are not related to the organization, but make the public like it better.

Some organizations will hire a firm which specializes in public relations rather than have a P.R. staff on the payroll. Some organizations and P.R. firms hire free-lance writers for special assignments. When an economic crunch hits an organization, the public relations budget -- whether for staff or outside free-lance help -- is likely to be the first budget which is drastically cut. Thus, the job outlook for public relations is directly tied to general economic conditions.

The Employer of a Public Relations Person Looks for:

- **Excellent writing skills, in a journalistic style**
- **Previous writing experience**
- **Curiosity**
- **Great liking for people, tact with people**
- **A bachelor's degree, probably in English, journalism, or communications**
- **Knowledge of design, layout, and mechanics of getting material printed**
- **Abilty to talk easily to all kinds of people; ability to give formal presentations**

To publicize an artists-in-schools program, a "P.R." person had this photo taken for newspaper articles and brochures.

This profile of a former public relations person helps explain the advantages and disadvantages of the work.

Martha Lou Patterson worked as director of community relations for a medium-sized hospital in a Boston, Massachusetts, suburb. She said:

I really enjoyed that job because I got to know everybody in the hospital and a lot of people in the community. My working day had a great deal of variety. On one day, for instance, I gathered facts about a new piece of X-ray equipment, wrote a news release about Candy-Stripers, asked the Housekeeping Department to add more ash trays to the waiting room in Emergency, talked with a patient who was angry about the night nurses' noise, drafted five letters and a speech for the hospital director's signature, and showed a Cub Scout troop through the clinical laboratories.

In between I was pleasant to a printing company salesman who wanted to bid on printing the hospital's annual report, and to a doctor who wanted me to write a feature story for the local paper about his nephew's trip to spot the Loch Ness monster in Scotland (I didn't use the printer, and I didn't write about the nephew.)

That day also included a phone call from the local newspaper about the cause of death for Mr. 'So-and-so." The reporter

was angry because the emergency ward nurse would not tell the cause of death. So I left my office (which was far away from the main hospital because P.R. wasn't considered important enough for me to have an office in the main building) and practically ran over to Emergency to get the information quickly so the reporter could meet her deadline. (If I cooperate with the papers, they're more likely to print the news releases I write about the hospital.) Instead of bothering the nurses in Emergency, I checked the medical reports of all the patients treated in the last 24 hours. Mr. 'So-and so' had killed himself. The nurse hadn't wanted that information in the paper, so she refused to tell the reporter. I trotted back to my office, called the reporter to explain what had happened, and the reporter wrote in that afternoon's paper, 'Mr. 'So-and-so' died suddenly on _____; he was pronounced dead on arrival at the _____Hospital...' without mentioning the suicide.

From talking to other P.R. people, I know that my job at the hospital was similar to what most P.R. departments do. I was an instant expert on everything, and I loved the challenge of learning something new constantly. I loved the part of my job which helped to make the hospital a better place for patients.

And that is one reason I quit. My job took me into every corner of the hospital, so I knew what the problems were. I also had some ideas about how to solve those problems.

But I had no authority. There was no way my ideas would be turned into hospital policy (although I did help change the schedule of waking patients up! Now they're awakened after 7 a.m., when the day shift of nurses comes on duty. Before I raised the question, the night shift nurses waked the patients up at 5:30 or 6 a.m.).

It's probably rare that a P.R. person, unless he or she is made a vice president and sits in on top management decision meetings, can really make changes.

I wasn't content just to write, arrange meetings, and be pleasant to people. Also, I was supporting two children, and I couldn't afford the salary the hospital paid. So I quit. But I thoroughly enjoyed the job. It required a great many different skills and abilities. It's good to use as many of your talents as possible in a job. Public relations work can be very creative.

Technical Writers and Scientific Writers

People who combine an interest in writing with a knowledge of scientific and technical subjects are good candidates for jobs as technical or scientific writers. The difference between the two kinds of writers has been simply described as:

> Technical writers interpret technical information for an audience which has some knowledge or particular interest in the field. Scientific writers, in contrast to technical writers, write in terms laymen can understand for the general public about scientific, medical, and technical subjects.*

The difference between technical and scientific writers is less important than the similarities.

Similarities Between Technical Writers Scientific Writers

- Interest in communicating technical information
- Writing skills
- A concern for accuracy
- Curiosity and the willingness to do thorough research
- An ability to work well with scientists, engineers, technologists, and technicians for obtaining initial information and for getting critical comment on draft manuscripts.
- Willingness to revise, based on critical comments
- A visual perceptiveness, because equipment may be a major focus of writing
- Some knowledge of layout, design, photography, and graphics for illustrating written material
- An educational background in science, engineering, or math, combined with writing courses (or the other way around), with at least a bachelor's degree
- Writing experience

*"Writer, Technical," Occupational Brief #178, Chronicle Guidance Publications, Inc. Moravia, New York, 1974.

Because science writers are writing for a lay audience, their employers publish newspapers, trade and general magazines, or public relations materials. Science writers can be salaried, or can work on a free-lance basis.

Technical writers are frequently salaried. The U.S. Government and technical/scientific firms who do work for the government are the major employers of technical writers. The job outlook, therefore, depends greatly on the amount of research and development funds provided by the U.S. Congress. For example, a few years ago the aerospace industry -- whether government or contracted by the government -- hired many technical writers. U.S. Government budget cutbacks in aerospace research and production resulted in a cutback of jobs for technical writers, as well as among other kinds of workers.

However, new technical products are being developed, and the use of such technology as computers is expanding. These factors help keep the job market steady.

The geographical areas with the greatest concentration of technological industries offer the best job possibilities for technical writers. The East Coast, particularly Philadelphia, Washington, D.C., Boston, and New York, is one such area. Los Angeles is another. Several of the large cities in the Southwest have the kinds of industries which hire technical writers.

What are the tasks of technical writers and scientific writers? Fran Broadbridge is a technical writer who works for a company making computerized medical equipment and other instruments. She prepares manuals which explain the use of the equipment. The manual is used by the technicians who will install the equipment, the doctors and nurses who will operate it, and the service people who will maintain it. Her tasks include:

- Learning about the equipment she is going to write about by talking with the engineer or scientist who is designing it
- Reading technical reports on similar equipment, or existing parts of the new equipment
- Checking the first draft of the manual with the designers for accuracy
- Rewriting the manual until all the details are approved by the scientists and engineers
- Obtaining or preparing diagrams, photographs, and other illustrations
- Devising a sample layout of the manual
- Working with the printer on the final layout
- Proofreading the printer's galleys at each stage of the printing process
- Making sure the manual is completed on schedule
- Attending sales meetings to explain the manual.

Technical writers also may write material which the sales department uses, and news releases about the new equipment. Writing articles for scientific and technical journals is another major task performed by technical writers.

Firms or university research groups which seek work from government agencies also hire technical writers to write proposals, and then to write the technical reports which describe the progress in their work, and the final results of the research activities -- whether the work regards the development of a new fighter plane or research in causes of cancer.

A Technical Writer's Advice to Students

Take as many writing courses as you can; take as much science and math as you cah; take electronics and drafting courses. Being able to read a foreign language helps. Latin is helpful for learning roots of words and for understanding English better.

Practice your writing skills. A technical writer has to be extremely clear. For instance, an instruction manual for medical equipment could cause injury if the operator doesn't understand every single step in the instructions.

Read. Read everything!

You can attend a college which offers an undergraduate major in technical writing, or you can go to a graduate program. But you'll do a lot of learning on the job.

It's a good career for me because it's creative, and it uses my interest in both writing and engineering.

Educational Writers

Another group of writers exists who use their creative writing skills in the area of education. The sources of publication are:

1. Textbook publishers (The writers are usually teachers who have been commissioned by a textbook publisher; the work is thus free-lance.)

2. Educational research groups, either as part of a university or an independent firm (The work is usually salaried, but lasts only for the year or two which a particular project lasts; the writers are often former teachers.)

3. Journals, newspapers, other media (Big city dailies usually have one or more education reporters on salary. Some educational journals have staff writers; other newspapers, magazines, and media accept free-lance work, though not always with pay.)

4. Reference publications such as directories, encyclopedias, and dictionaries (These sources usually have staff writers, but commission experts for some of the major writing assignments.)

5. State Departments of Education, local school systems, and other educational agencies (Writing occurs in the form of curriculum development, report, and proposal writing, and is often combined with other responsibilities.)

Most educational writing jobs require excellent research skills in addition to writing skills. A bachelor's degree may be acceptable for some of the jobs, but a master's or doctorate is often required. A teaching background is essential for many educational writing jobs. Many of the opportunities for educational writing are available on a part-time basis.

Amy Shapiro Works for an Independent Educational Research Firm

A friend told me about the job, and I like it because I work only three mornings a week. My youngest child is still in nursery school, so I need to be at home in the afternoons. I love the work. The firm has a grant from the U.S. Office of Education to write a guide for high school counselors. The guide will help them give better counseling to handicapped students.

I spend a lot of time on research. I read books and articles, and I talk to all kinds of people who are knowledgeable about solving the problems of handicapped kids. Actually, I spend more time doing research than writing.

The pay isn't all that good, and because I work only part time, I don't get any fringe benefits, such as health insurance. But my experience as a high school counselor is being used. While I miss having direct contact with students, this project will help thousands of students all across the country.

One problem is that the government funding only lasts 18 months. Then I'll have to look for another job.

Other Specialized Writers

There are a few people who make their living as writers in very specialized ways. Some examples are:

- Writers of poetry and messages for greeting cards
- Gag and joke writers
- Continuity writers for radio, television
- Title writers (writes printed words for movies, television, films)
- Reader (writes blurbs about movies and television shows for newspapers, T.V. Guide; reads scripts submitted to producers and writes summary for producer)
- Game and puzzle creators
- Cartoon and comic book story line writers (writes words in "balloons" for those cartoonists who don't write their own story lines).

And there are many, many other people who use their writing skills almost daily in their job. Having excellent writing skills is an advantage in obtaining jobs and being promoted in jobs of all sorts.

3. EDITORS

Editors: A Brief View

What does an editor do?

The editor may:

- Choose book manuscripts to buy or articles to print in newspapers or magazines,
- Suggest manuscript changes to authors,
- Change mistakes in spelling, grammar, and punctuation.

What kind of person makes a good editor?

Someone who is curious. Someone who understands what people like to read. Someone who has a sharp eye for picking up mistakes. Someone who enjoys reading.

What skills does an editor need?

An editor needs the same skills as a writer:

- Excellent grammar
- Ability to organize ideas
- Understanding of different audiences
- Understanding of how to use a library well
- Typing

What preparation does an editor need?

Most editors have a college degree, usually either in English or journalism. Editors with top jobs have a lot of experience as an editor. Many editors have much understanding of special fields, such as science, law, children's books. Editors of textbooks for schools usually have a teaching background. Newspaper editors usually have been reporters before becoming editors.

Where do editors work?

Most editors work for book publishing companies, magazines, or newspapers. These editors are paid a weekly or monthly salary. Some editors work as free-lancers. These editors are paid by the hour for editing a book or magazine article. Most book and magazine editing jobs are in big cities, especially New York, Chicago, Boston, Philadelphia, Los Angeles, and San Francisco. However, for newspaper editing jobs, most openings are in suburban and rural towns.

What is the job outlook for editors?

Jobs are hard to find now. Because fewer books, magazines, and newspapers are being published, there are fewer editorial jobs. The largest increase of jobs for editors is in technical editing. Technical editors must have an understanding of science and math.

What should students do who are thinking about editing as a job?

Learn grammar, spelling, and punctuation. Work on the school newspaper or yearbook. Think about what the readers of the newspaper are interested in reading. Edit the writing of other students to tell them how to make their writing better. Take writing classes. Edit your own writing and rewrite your own manuscripts!

Is it fun to be an editor?

Yes, if you like to decide which of many manuscripts or articles is useful to print. Yes, if you like to make someone else's writing better.

The writer puts words together. For literary and journalistic writing, somebody has to decide whether those words are worth printing. For all kinds of writing, somebody has to make sure the words are put together in a way that both makes sense to readers and pleases the author. Somebody has to correct spelling and punctuation mistakes. These "somebodies" are called editors. Editing is the occupation most closely related to writing.

TRADE BOOK EDITORS

("Trade books" are sold through bookstores and to libraries for a general reading audience.)

Maxwell Perkins was a famous editor of literary writing. Ernest Hemingway and Thomas Wolfe were among the authors whose work he edited. Perkins' first responsibility was to choose which novels to publish. Then he worked with the author to get the manuscript ready: "Chop out this whole chapter. Add a paragraph here with some detail so that the reader can see the scene in his mind," were some of the kinds of advice he gave.

Perkins, for some authors, served as more than an editor. He used to spend hours and hours with Thomas Wolfe -- at any time of day or night -- helping the author through gloomy periods so that he could get back to his work of creating novels. But Perkins' primary job was to edit Wolfe's writing so that the reader could feel the impact of the author's words -- even if that meant throwing away hundreds of pages.

Perkins was an editor at a time when the American public was reading much more fiction than it does now. The book publishing industry today prints far more non-fiction than novels and collections of poetry or short stories. The editor of non-fiction still has to be concerned with whether the author is getting his/her message to the reader through proper choice of words, a clear style, and effective organization. The editor must make sure that the style is appropriate for the intended audience of the book. But the non-fiction editor's concerns are weighed toward accuracy of content and toward acquiring manuscripts which will sell many copies.

The possible sale of a book depends on the public taste. If people are buying French cookbooks this year, then the editor may decide that a Mexican-American cookbook will sell well next year. Rather than wait for an unknown author to submit the manuscript of a Mexican-American cookbook, the editor is likely to find someone to compile it -- perhaps the chef of a famous Mexican-American restaurant in Los Angeles or the food editor for a San Antonio newspaper.

Accuracy of content is essentail to the reader making polenta from that cookbook; the cook wants to know that one cup of corn meal is actually enough. For the trade book publisher, lack of accuracy can cause expensive lawsuits, or investigation by government agencies. If Jane Doe writes in her book, My Life as a Chauffeur for Famous Gangsters, that her cousin John Doe was involved in a big bank hold-up, unless his involvement has been proved, Jane and the publishing company may be open to a libel suit. The editor is responsible for questioning such details, and for checking any problems with the publisher's lawyers.

Many trade book publishers have a paperback division. This division sometimes publishes original manuscripts, but more frequently publishes paperback versions of books already printed in hard cover (often called "cloth"), or novel versions of movie/television screenplays. The editor's main tasks,after selecting with the sales department those titles that will achieve wide sales in paperback and deciding on the numbers to print, are to suggest minor changes to make the books more readable and to work with the art department in choosing an eye-catching cover and perhaps a different title. The editor of paperbacks sold mainly for classroom use may commission a teacher or noted scholar to write an introduction specifically for the paperback edition. Paperback editors are constantly seeking books which will appeal to a large audience, partly by tying in with current news events or popular entertainment. The highly successful movie "Jaws" was thus immediately followed by not only a reprint in the thousands of the original novel but also a paperback on how the movie was made.

Unless high production costs, particularly the cost of paper, drive up the cost of paperbacks so high that people cannot afford to buy them, this publishing field will offer job possibilities for editors who enjoy the promotional aspects of publishing (see next chapter on Business Occupations).

Trade Book Publishing Career Ladders

The editor's job clearly has great impact on the writer and the reader. This impact is generally recognized through a "career ladder" (the steps in advancing from a less important job to one with great impact).

Among editors in book publishing, the career ladder is quite definite. The highest position is senior editor or managing editor. This person makes decisions -- usually with other senior officials, such as the head of the sales department -- about which books to publish, or which articles to print in the magazine. Large publishing companies and large magazines have editors in charge of each major division.

The senior editors may have several assistants. These editors read manuscripts and recommend the ones suitable for publication. They suggest changes to be made by authors in the manuscripts and make style, content, and organization changes themselves in manuscripts. The written word is the editor's main concern, but editors may also work with the staff of the company's art department and

production departments regarding: illustrations, design of book covers and/or jacket, choice of paper and book binding, type, and size of print.

The book or magazine publishing company may also hire copy editors, both on a salary or on a free-lance basis, although in some firms the managing editor or editorial assistants also do the copy editing. The responsibility of the copy editor is to make sure that the typed manuscript has no spelling, grammatical, or punctuation mistakes.

For some publications, an index editor is needed. This person has the large task of constructing an index which lists page numbers for every person or event in the book.

After the manuscript goes to the printer, a proofreader's services are used by most publishers. The proofreader checks the printer's galleys against the manuscript to correct any errors made in the printing process. In a small company, the copy editor, editorial assistants, or senior editors will proofread rather than hire a proofreader. Some small publishers use free-lance proofreaders. Proofreaders also work directly for printers. Copy readers and proofreaders are considered to have least responsibility on the editorial career ladder.

The people at the top of the editorial career ladder are well paid, particularly because if they move to another publishing company, their most productive authors may decide also to switch publishers in order to stay with the editors. Junior editors, editorial assistants, copy editors, and proofreaders receive low wages; however, so many people are seeking these jobs just to enter the publishing business that employers can attract well qualified employees without paying high salaries.

Advantages and Disadvantages of Being a Trade Book Editor

As a trade book editor, I have a great deal of influence. My name never gets mentioned in a book, but I recommend buying the author's manuscript in the first place, and I suggest the revisions which make that manuscript into a book which people will read and will buy. One disadvantage -- for me, because I really prefer the country -- to my job is that I have to live in or near a big city, actually mainly big cities in the East, to work as an editor. The other problem for me is that women are still having to fight for equal pay. Trade book publishers are conservative and old-fashioned. But I dig the work.

-Jan Chilton, editor, Philadelphia

TEXTBOOK EDITORS

"Textbooks" are sold to schools as teaching tools for educators on all levels from kindergarten through adult education.

Talbot Hamlin has the title, Executive Editor of Language Arts, for a textbook publisher. He is in charge of this publisher's basic reading series for students from kindergarten through ninth grade. His firm hires -- on a royalty basis -- an educator who is a specialist in the teaching of reading. That educator is called the senior author. Hamlin and the senior author choose writers (on a free-lance basis) to write or adapt fiction, short biographies, and poems for the reading textbooks. Then Hamlin and his editorial assistants make changes in these author's manuscripts. Sometimes they ask a writer to rewrite a manuscript.

Dear Mrs. Regal:

I'm sorry that we have not gotten in touch with you earlier about the draft of the architect story which you sent in a couple of weeks ago.

The story, as submitted, has problems. Principally, it seems to be trying to do too many things at once. The introduction of the neighborhood involvement, with all the political implications, is just plain confusing.

What we had hoped for, and I think I said this when I first talked with you, was a simple story about a Chinese-American architect which would really fill the third grader in on what an architect does. My hope would be that the story that we did would give a third grader a simple but reasonably thorough understanding of the typical activity of the architect.

It seems to me that probably the best way to start an article of this sort would be something as simple as 'So and so is an architect. This means that...' This may be too blunt, but it has the virtue at least of stating the subject right at the start.

I hope I'm not being too negative about this. Please think about my suggestions.

Sincerely,

Talbot F. Hamlin
Executive Editor

After the author has revised the story, Hamlin checks it for accuracy. The editor explained,

> I read every manuscript prepared to think the author is wrong; I test every aspect for accuracy because it is used for teaching.

Editors of college textbooks send manuscripts out to experts, such as university professors, for careful review of each text to be sure that the information is accurate.

The textbook editor works closely with the artist who is illustrating the story or book. Hamlin recommends the content of each illustration and the style. For some stories or books, he might specify a particular photograph (for instance, in a social studies textbook, he will indicate that a photograph of Hitler at a mass meeting is required for page 206). The art department of the publishing company is responsible for working directly with the illustrators or photographers, based on the editor's specifications.

The field of textbook publishing has grown in recent years, even with competition from films, cassettes, teaching machines, and a trend toward using a number of paperbook books rather than one text in a class. It is also a field that is giving increasing opportunities for women in senior positions. However, textbook sales are tied to the numbers of students available to use the books. A decreasing school and college enrollment could thus reduce the job possibilities for editors.

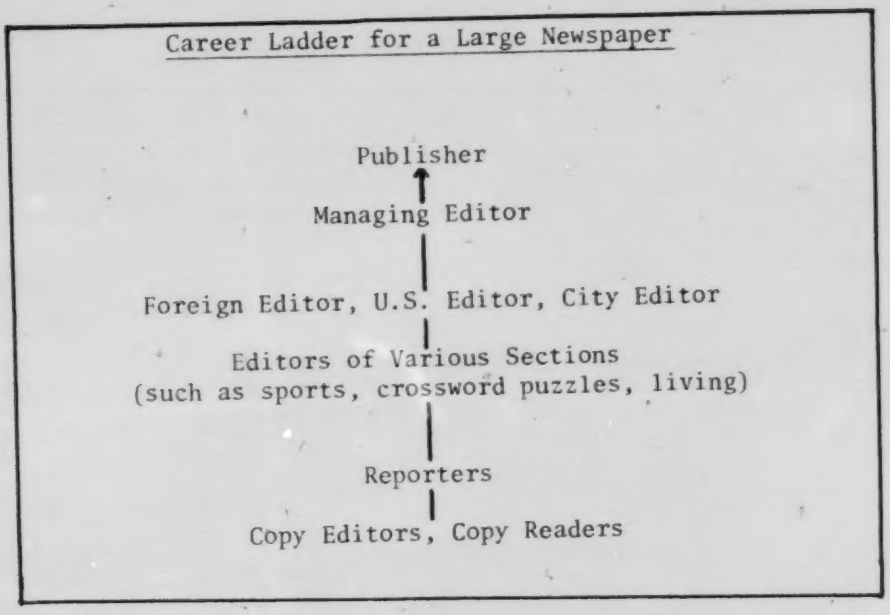
NEWSPAPER EDITORS

Thomas Murphy is the Managing Editor of a daily (except Saturday and Sunday) newspaper with a circulation of 18,000 readers in the suburbs of a big city. Along with the paper's publisher, he decides editorial policy. "We think candidate X will be a better mayor because he'll keep city spending down." "We think a regional incinerator is a good idea" -- are examples of policy issues. Murphy hires news reporters, fires people sometimes, and supervises a staff of 12 writers and editors. He has only a high school diploma and sometimes hires new staff members without a college education but encourages them to go to college at night. He believes that a newspaper has a responsibility to train new reporters well, and to help them become professional journalists. As Managing Editor, Murphy very rarely writes a news story, but he usually writes several editorials a week. He knows his suburban community well -- the elected officials, the doctors and administrators of the local hospital, the people in the public schools, the merchants, the city workers, the manufacturers. He wants his

A Washington Post Editor's Office

newspaper to help make the town a better place for people to live in. By choosing which news stories to emphasize, and by choosing what position to take in an editorial, Murphy influences his community.

Newspaper editors have the same basic responsibility as book and magazine editors: choosing the news stories to be printed and making sure they are written as well as possible. "As well as possible" includes organization, choice of words, style, grammar, spelling, and punctuation. It also includes accuracy of facts reported. In addition to determining political views, the newspaper publisher and managing editor set the style and tone of the newspaper -- whether the paper will be sensational or more straightforward, for example, or whether the paper is aimed at readers with less than high school education or at readers with some college education.



Editors on small newspapers are also frequently writers. On weekly newspapers the editor may write stories and headlines, take photographs, sell advertising, run the circulations department, send out bills, pay bills, and run the print shop! Thus, for newspapers, the distinction between writer and editor is not as clear as it usually is for book publishers and publishers of magazines with large circulations.

MAGAZINE EDITOR

Geoffrey Precourt is Managing Editor of a monthly magazine. The magazine is a "specialty" magazine because it appeals only to a certain group of readers. In this case, the readers are people interested in the city of Boston, Massachusetts. Precourt chooses articles or assigns authors to write about Boston's restaurants and entertainment places, its government and cultural events, for example.

Because of the magazine's content, the managing editor must have the ability to talk to all kinds of people easily, particularly prominent people. Precourt says he must be able to concentrate, too, and to have a "tolerance for tedium."

> My work is often dull. First I edit all the news articles. Then I copy edit them for punctuation, spelling, etc. Then there are several more editing steps after the printer gets started. Before the magazine is ready for the newsstands and subscribers, I may have read a story closely eight to 12 times.
>
> I can't get sick and be away from the office for more than two days. After an issue is closed -- ready for the reader -- I might take a vacation, but never more than seven days at a time.

But Geoffrey Precourt likes his job. When the issue of the magazine is particularly good, people call him to say so.

> I couldn't get this satisfaction from being a book editor, because the responsibility for being good is more than the author's. A newspaper is read too quickly for people to respond to a whole issue. But with a magazine, I can know when people are enjoying most of a whole issue -- and that's my responsibility.

Because Precourt's magazine has a small circulation and thus a small staff, he performs a great many tasks as editor. On large circulation magazines, the editorial responsibilities are assigned very much the way they are in a book publishing house or a large newspaper. The senior editors choose the main stories or articles to be published, either by selecting among manuscripts submitted or (more likely) assigning authors or reporters to write them. The staff of a large magazine usually has several divisions, with an editor in charge of each one. Junior editors, editorial assistants, and copy editors check the stories and articles for errors in content and in writing.

NON-FICTION REWRITE EDITOR

Susan Horn is a rewrite editor. She works for a university press (or publishing department) which assigns her books and articles to rewrite on a free-lance basis.

She works with the author, suggesting changes in writing style and content to improve the manuscript. Sometimes she conducts research to make sure the content is accurate.

After the manuscript is in final form, Susan Horn supervises the typing, and corrects the printer's galley proofs to make sure that no mistakes occurred in the printing process. She has to decide on the right kind of paper for use in the final printing. Horn chooses the color of the book's cover and oversees an artist in designing the jacket cover.

This free-lance editor's responsibilities are somewhat unusual. Mostly the rewrite editor does only that: putting the author's manuscript in publishable shape. But Horn likes carrying the book from beginning to almost the end. (She is not involved with distributing and selling copies.)

Ms. Horn, whose college and graduate school courses were concentrated in English, writes poetry and novels in her free time.

> I write only as an avocation because I couldn't earn a living as a poet or a fiction writer.

For Susan Horn, free-lance editing is a good occupation because she likes the product of her work -- the books and magazine articles she edits. Although some parts of her work are lonely, Horn meets people to exchange ideas with, and she likes intelligent people.

Susan Horn's Advice to Students Who Might Wish to Become Editors

- Try to become an apprentice to an editor
- Don't take a secretarial job unless it includes an apprenticeship, but do know how to type
- Know how to use the library for research
- Have a good knowledge of the English language -- a sensitivity to words, to grammar, to punctuation
- Know how to prepare an index
- Be able to work with deadlines
- Have plenty of tact to work with authors, printers, designers, artists

PROBLEMS FACED BY EDITORS

There are many tales -- some of them true -- about books which were turned down by numbers of senior editors, and then became bestsellers when published by a company willing to take a chance. There are also many examples of books written by established authors about popular subjects which quickly wound up on remainder tables (sold in bookstores at less than cost), losing the publishers a great deal of money.

The biggest nightmare of a senior editor is turning down the wrong book, or publishing a real loser. (Publishers do sometimes accept manuscripts which will not sell enough copies to recover printing costs, but which are considered important enough to publish; poetry is a good example.)

But editors have another kind of problem. A manuscript may have obvious sale potential but be personally distressing to the editor. Does he/she want to see a politician convicted of accepting bribes make money from royalties on a book about the political corruption? Does the editor recommend a junk novel that might sell hundreds of thousands of copies over a novel with literary merit which may barely recover printing costs?

Newspaper and magazine editors also face conflicts in choosing which stories and articles to publish. By giving prominent space to the lurid murder of a go-go dancer, the editor may get more copies sold. That same space devoted to an article about industrial pollution of the local lake will sell fewer copies and will make the industry's owner angry -- but that article could lead to stopping the pollution so that the community residents can use the lake again for fishing and swimming. Should an editor let a reporter slip an opinion (which properly belongs on the editorial page) into a front page news article to help a "good" candidate for office?

Textbook editors who have printed selections from novels about ghetto life have had their reading textbooks banned by some school systems in the country. The editors felt that students benefit from learning about ghetto life from authors who have lived it. The people in the community objected to certain words and ideas in the selections. Thus a conflict arose.

The conflicts faced by editors are not always on a moral level. Sometimes they are simply arguments with authors or reporters about the choice of a word or the use of a comma. (The editor <u>knows</u> that the comma belongs in the sentence; the author doesn't care about grammar books and doesn't want that comma!)

But these problems (even sloppy punctuation) can affect sales and if poor sales force the publisher out of business, the editor has no job. Yet for many senior editors, the opportunity of influencing public ideas, actions, and taste -- for the good -- gives great satisfaction.

EDUCATIONAL REQUIREMENTS AND JOB OPPORTUNITIES FOR EDITORS

Most editors have at least a bachelor's degree. In book publishing, the degree is frequently in English; in newspaper and magazine publishing, the degree is usually in English, journalism, or communication. Senior editors have had previous editorial experience. Textbook editors have almost always had teaching experience. Newspaper editors have usually had extensive reporting experience.

Getting a beginning editorial job is difficult. There are many applicants because people think of publishing as a "glamour" field, and the publishing jobs are usually located in big cities, where more competition exists for all jobs. In addition, the economic recession and American's shifting from reading to television have both decreased the number of books and magazines being published. Jobs are scarce; the competition is keen.

Specialty-audience publishers offer the best possibilities. These magazines and books are aimed at an audience interested in rock music, for example, or soccer, or the lives of contemporary Black Americans. Trade associations publish magazines, too: for example, The National Hardware

Retailers Association publishes a monthly magazine called Hardware Retailer for its members; most associations publish at least a newsletter. Another example of a specialized field which hires editors is that of the college or university alumni office, and other publications departments of colleges. Religious organizations also hire editors for their publications.

Editors working for publishers with a specialized audience may need a technical or scientific background in addition to editorial skills. For textbooks and journals of a highly scientific nature, the editor must have acquired knowledge of the particular field. These editors are usually called technical editors, and their job is similar to that of technical writers except that they do more revising of other people's work than actual creating. The job outlook for qualified technical editors is better than the outlook for most other kinds of editors.

Copy editors and proofreaders work not only for book, magazine and newspaper publishers. They also work, either on a salary or a free-lance basis, with advertising copywriters, public relations writers, educational writers (particularly for firms which publish directories and other reference works), and other kinds of specialized writers. The ideal copy editor and proofreader does not necessarily have any education beyond high school, although without further education, these people cannot usually advance to more responsible jobs. They must have a sharp eye for errors, with a concern for accuracy in spelling and grammar. Knowing standard proofreading symbols is essential.

Job Locations

Where are jobs for editors? The major magazine and book publishers are located on the East Coast (New York, Boston, and Philadelphia). Specialized magazines, published by trade associations, are edited in the headquarters of the association; Washington, D.C., New York, and Chicago are the locations of many trade associations. Technical editors find work in the same locations that technical writers do (see chapter two on "Writers) -- wherever there is a concentration of electronics, chemical, and other technological industries.

Newspaper editorial jobs exist everywhere, but in the newspaper world these are the top jobs. Most newspaper editors have acquired their job after many years of experience as a reporter; many also have developed special knowledge of a particular field.

Copy editors and proofreaders will find great competition for these beginning-level jobs in metropolitan areas. These areas are already filled with people seeking work with publishers!

No matter where the editing takes place, the editor plays a major role in getting the writer's work into the hands of the reader. Other workers are also involved, but their occupations are less clearly related to the actual creation of writing.

Skills and Personal Characteristics of Most Editors

- Excellent editorial skills -- a feel for language
- Curiosity
- A desire to be accurate
- Judgment about what people want to read or need to read
- Ability to work smoothly with other people (especially with writers)
- A sense of ethics
- Ability to work under deadlines
- As the editor advances, an ability to supervise the work of other people (managerial skills)
- The capacity to accept criticism and compliments gracefully
- The willingness to be, usually, a behind-the-scenes worker
- Typing skills for editorial assistants and junior editors, and occasionally, for senior editors too

4. BUSINESS OCCUPATIONS

Business Jobs in the World of Writing

A Brief View

Why are there business jobs for writing?

Someone has to make sure that the written word gets printed and then sold to readers.

What kinds of business jobs are there?

The literary agent helps sell the writer's manuscript to a publisher. The publishing company has workers who are in charge of printing the book, choosing drawings and photographs for the book, and advertising the book so that people will buy it. The publishing company usually hires another company to distribute the book to bookstores. Bookstores hire managers and salespeople to sell the book to people.

Magazines work the same way. But magazine publishers also have a circulation department. Those workers are in charge of mailing the magazine to people, and distributing the magazine to such places as drugstores. Magazine publishers have other workers who sell advertising space in the magazine to stores or other companies. Without selling enough advertising space, most magazines might go out of business.

Newspaper publishers also have circulation and advertising workers. Most newspaper publishing companies print their own newspapers, so they also have business jobs in printing.

What kind of people like business jobs in the writing world?

People who like the excitement of business. People who like producing, advertising, and selling the printed word. People who enjoy working in a place where books, magazines, and newspapers are put together, printed, or sold.

What kind of skills are needed?

For printing jobs, printing machine skills are necessary. For an advertising job, or a job as a literary agent, workers must understand the reading audience and have writing skills. For selling jobs, workers must know how to help people choose what books and magazines to buy. For many business jobs in the writing world, workers need math skills.

What is the job outlook?

Writing business jobs are tied to the general economy. If people have money to buy books, magazines, and newspapers, then there are more business jobs in the writing world. But when the economy is slow, people buy fewer books, magazines, and newspapers -- and that means fewer business jobs. The printed word also competes with television, movies, and radio for an audience. When people read less, there are fewer printed works sold -- and that means fewer business jobs.

Where are jobs located?

Most towns and cities have newspapers. Most openings in newspaper business jobs are in the suburbs and rural areas, because many people are competing for jobs in big cities. Jobs in distributing and circulation are usually found in cities. Bookselling jobs are found in suburbs and cities. Almost all jobs for literary agents are in New York City, because that is where most books are published.

The writer puts words together to inform, entertain, persuade. The editor helps make sure those words are put together so that the writer's message is understood by the reader. But before the author's work reaches the reader, other kinds of workers are involved.

These workers may have different kinds of jobs, but they are all concerned with the business aspects of writing. Business includes printing and production, sales and promotion, and circulation and distribution.

The Literary Market Place, which is a business directory of American book publishing, lists 82 firms involved in different kinds of activities related to writing. Some of these activities are obvious: book publishers, magazines, newspapers. But many of the activities are not well known.

Writing-Related Businesses

(listed in The Literary Market Place)

Authors' Agents
Illustration Agents
Lecture Agents
Artists and Art Services
Adult Book Clubs
Juvenile Book Clubs
Book Manufacturers
- Hand Bookbinders
- Binders Dies
- Cover Boards
- Bookbinding Supplies Manufacturers and Distributors
- Book Paper Merchants
- Book Paper Mills
- Type Manufacturers

Book Review Services
Clipping Bureaus
Direct Mail Specialists
Lettershop, Duplicating, and Mailing Services
Mailing Lists
Free-lance Editorial Work
Exhibits
Exporters and Importers
Magazine Subscription Agencies
Micropublishers
Photo and Picture Sources
Public Relations Services
Publishers'Sales Representatives
Radio and Television Programs featuring Books
Consulting and Editorial Services
- Data Processing Services
- Messenger Services
- Shipping Services
- Shipping Suppliers
- Steno and Typing Services

Translators
Wholesalers to Book Stores
Wholesalers in Special Subjects
Wholesalers to Schools and Libraries
Prebinders to Schools and Libraries
Wholesale Remainder Dealers

Following a book from a blank piece of paper in the creative writer's typewriter to the finished product on sale in a bookstore gives an idea of how the business people are involved. Newspaper and magazine publishers have business workers similar to those in book publishing.

The particular creative writer is a fictitious person named Jane. As the city government reporter for a medium-sized daily paper, Jane has learned a great deal about what happens to juveniles who get in trouble with the law. She wants to write a book for the general public to point out that most juvenile offenders may not be receiving fair treatment. She wants to call the book Juvenile Justice?

But Jane doesn't have enough money to take time off from work to conduct all the necessary research. She wants an advance against royalties to live on while she writes the book. Jane writes an outline of what the book will cover, and a sample chapter. She sends it out to a well-known trade book publisher. Six anxious weeks later, the rejection slip comes back. "We don't think the general public will be interested."

Jane is crushed, but she sends out her outline and sample chapter again. After two more rejections, Jane decides to approach a literary agent.

A Literary Agent Can Help Jane By:

- Being aware of which publishing houses among the several hundred active ones might be interested in a book about juvenile justice.
- Being personally acquainted with the editors of many publishing houses, so that the agent can more effectively "sell" Jane's book to the publisher most likely to publish and promote the book effectively. For instance, the agent will steer Jane away from "vanity presses" or from publishing houses which do not make an effort to get the book into the hands of buyers.
- After getting an editor to agree that the publisher will buy Jane's manuscript, arranging for a contract which benefits Jane on publishing and subsidiary rights.

Now Jane also knows that very few agents will work with unpublished authors. However, Jane's newspaper articles usually appear with a "by-line" (that is, her name listed under the headline), and one story was nominated for a major journalistic award. She writes a letter about herself, chooses clippings of particularly well-written articles about juvenile justice problems published in her paper, and sends these off to an agent she picked out of a list in Literary Market Place. Alas! Rejection again. The agent works only with established writers.

However, this agent feels that Jane's unpublished manuscript has promise. The agent recommends a friend who has recently begun a new agency after working for a big publisher for many years. Jane tries again, with -- at last -- success.

The agent, Alfred Drake (also a fictitious name), believes that he can sell Jane's idea for a book -- with a few changes in the outline -- and get an advance from the publisher so that she can complete the manuscript. For a fee of course! The agent will receive ten percent of the royalty Jane receives for each book sold.

After agreeing to serve as Jane's literary agent, Alfred starts calling editors to describe Jane's book idea. The first one who nibbles gets invited to lunch. This editor likes expensive French food and a lot of wine, which Alfred pays for. After a long lunch, the editor says that all children between the ages of 13 and 19 should be locked in jail (the editor's son belongs to a motorcycle gang). so Alfred cannot sell this editor on Juvenile Justice? but he does interest the editor in a manuscript on The Sixty Simple Steps in Tying Flies (the editor likes to fish).

The process of talking with editors and sending out Jane's outline and sample chapter finally results in a sale. Alfred negotiates a contract for Jane. The contract includes details about royalty advances, rate of royalty, copies printed, sales to book clubs, television and movie rights, reprint rights for paperback distribution, and advertising and promotion.

Jane takes a six-month leave from her newspaper job, and has to borrow money to live on because the advance against royalties is quite small. The complete manuscript goes through the publisher's editing process (see chapter on "Editors") and the editor sends the manuscript back to Jane for revisions. By now she is working again for the newspaper, so she spends nights and weekends revising her book according to the editor's suggestions. After several months of back-and-forthing, including a review of the manuscript by the publisher's lawyer, the manuscript is considered ready for production. Jane will not see it again until the printer's galley proofs are ready.

The publishing company has a number of salaried people now working on Jane's manuscript. The production department people get bids for printing, paper, and binding from printers and binders. (Most book and magazine publishers use an outside printing company instead of having their own printing presses as newspapers do). The art department people are

involved in illustrations (if any), type style, cover design, and jacket design. Employees in the marketing department plan for advertising the book, obtaining reviews of it in newspapers and magazines, and getting free publicity through Jane's appearing on radio and television shows and in bookstores. Another group of workers is responsible for getting the book distributed through wholesale book dealers.

The Literary Agent

Skills and Personal Characteristics

- Writing skills and market knowledge to select manuscripts which are publishable
- Personal knowledge of publishing world, some knowledge of movie and television world
- Ability to sell manuscripts by describing them
- Business and legal knowledge, particularly for advising authors on contracts
- Willingness to work on own initiative
- Tact in working with authors, publishers

Preparation

- No special degree
- No special work experience, except that working in publishing company or as assistant in a large literary agency provides knowledge of publishing world which is essential for success

Job Possibilities

- Limited to geographical areas in which most trade book publishers are located
- Competition is keen
- Reduction in number of books published reduces fees for agents, but increase in movie and paperback sale rights increase fees

Advertising Jobs

For trade book publishers, the advertising department is responsible for writing copy and designing advertisements to appear in magazines and newspapers. The job of these workers is to persuade people to buy books through reading advertisements.

In newspaper and magazine publishing, many workers in the advertising department are selling advertising space to stores, hotels, manufacturers and other businesses (or to the advertising agencies which represent them). For most newspapers and magazines, the income from sale of advertising space is greater than the income from subscriptions of newsstand sales.

Some advertising workers for newspapers and magazines are selling the newspaper or magazine itself to potential subscribers. The number of subscribers is added to the number of newsstand sales to provide the total circulation. A magazine with a large circulation can usually charge higher advertising rates than can a low circulation magazine.

The circulation department makes sure that subscribers get their magazines and newspapers. Some of these publishers have separate newsstand departments. As with book publishers, most magazines and newspapers turn over the actual distribution (mailing or truck delivery of copies) to another company.

Because production and circulation workers do not perform the tasks nor require the skills and preparation of writers and editors, no detailed information is given here about their occupations. With the exception of advertising and promotion people, Jane the author is unlikely to encounter anyone other than her editor in the publishing company.

Juvenile Justice? comes closer to publication after the production department chooses a printer. The editor sends Jane a copy of the first set of printer's galley proofs. This is her last chance to make corrections and revise content, and probably the last time she will see her book until it is bound and jacketed and ready for sale.

The publishing company also sends copies of galley proofs to important reviewers, critics, and to experts in the field of juvenile justice. Their comments -- if favorable -- will appear on the book jacket and in advertising. When the book is published, many

free copies will go to additional book critics (see next chapter).

After several sets of galley proofs are checked by editors, the printer's presses roll. The pages are sent off to a binder. The jackets are wrapped around the books. Juvenile Justice? is ready for sale.

Most copies of the book go to a shipping service or to a wholesale book dealer. Some copies are sent to the publisher, who forwards a few to Jane (the actual number was written into her contract).

She is elated! Her friends throw a party for her (publishers used to give parties for authors, and occasionally still do, but rarely for a beginning author of a book that is unlikely to be a best seller). Her friends wonder when she will appear on television. They ask her what she will do with all the money she is sure to earn on royalties. They ask her what book she is going to write next.

The marketing people at the publishing house spend some time trying to line up personal appearances on radio and television for Jane to promote her book. They also try to interest book clubs in buying rights to Jane's book. Jane's literary agent tries to ararnge for a lecture agent to sign Jane up for lectures -- a fine source of additional income for her, as well as free advertising for Juvenile Justice? Alfred Drake, the agent, also pushes the publisher's advertising department to buy advertising space in the New York Times Book Review Section and journals written for people interested in youth problems and criminal problems.

In the meantime the book distributors are sending out announcements to their bookstore customers about Juvenile Justice? Their salesmen are talking bookstore owners into making shelf room for copies of the book. Free-lance book travelers (salespeople who represent publishers and distributors) are calling on other bookstores to recommend Jane's book. All these salespeople know their customers well enough to have some notion of how many copies each bookstore is likely to take.

Textbook Sales

There is one business occupation in textbook publishing which is more closely related to writing and editing than other business jobs. That is the salesperson. Textbook publishers hire salespeople to sell elementary and high school texts to schools and to State Departments of Education. These salespeople have likely had previous teaching experience, and are thus college graduates.

The people who sell texts to colleges and universities are called college field representatives or "travelers." Their job has two parts. One is to get college faculty members and department heads to agree to buy the textbook published by the college traveler's employer. The other is to find out which college professor has an interesting idea for a new textbook which the publisher might market well. The head of freshman English for a university with 5,000 new freshmen students each year is a good candidate for writing a textbook, because the college will almost always choose that textbook for use in all freshman English courses. After acquiring a new textbook manuscript from a college professor, the field representative may become partly responsible for the editing process -- the field representative knows the professors in the field who can review the manuscript for accuracy of content and for style, and this review process by several other editors is the major part of college textbook editing.

The textbook salesperson:

- Must be knowledgeable about education
- Must know many teachers on the level of education for which he/she is selling textbooks
- Almost always has a college degree
- Must be alert to the need for new kinds of texts and to possible teachers and professors for writing the textbooks
- Travels a great deal in a particular region of the country.

The bookstores are not actually "buying" Jane's book. The publisher, and eventually Jane, gets money only for those copies which customers purchase. However, with over 30,000 new titles published each year, the bookstore owner cannot use shelf space for even one copy of each new book in addition to steady sellers printed in previous years. The store owner, therefore, chooses carefully which books will most likely appeal to that store's customers. Libraries, another source of book sales by publishers, also buy carefully, according to the requirements of library users.

By choosing which books to stock and which ones to encourage doubtful customers to buy, the bookstore owner or manager becomes an important person in the publishing business. Sales in well-known bookstores have a cumulative effect: the more copies bought in stores, the more people read the book and talk about it; enough sales will put the book on a best seller list, which increases public interest and public demand and thus leads to even more sales.

While the publisher's salespeople and free-lance salespeople are traveling to bookstores, Jane anxiously waits for reviews to appear in newspapers, for invitations to radio and television shows, for her neighborhood bookstore to display Juvenile Justice? prominently in the front window. She also waits for her first royalty check.

Sadly, this story about the author Jane has an unhappy ending.

The editor who spend Alfred Drake's money on expensive French food liked the idea of a book for general readers on juvenile offenders. But he wanted one with a "hard line," partly because of his own feelings, but mostly because he sensed a conservative trend in readers. This editor thought that Jane's book was too "soft" in its view about how the law should treat delinquent teen-agers. He commissioned another author to write Punish, not Pamper! This book was published by a competing publisher the same week as Jane's Juvenile Justice? By using cheap paper, a low-priced printer, and a medium quality binding, the publisher kept production costs down; the book therefore cost less money to buy than Jane's did. The publisher spent a great deal of time and money advertising Punish, not Pamper! The author appeared immediately after publication on two national television shows. The book was widely reviewed. Book distributors and travelers also picked up the conservative trend in readers. They pushed Punish, not Pamper! Bookstore managers and owners, aware of the national publicity, chose to give shelf room to Punish, not Pamper! instead of Jane's book.

After a few months, Jane's publisher realized that Juvenile Justice? would not sell enough copies to cover printing costs, much less royalties. The book was therefore "remaindered" -- sold in bookstores at $1. a copy -- with no one making any profit except the stores selling the remaindered copies. Jane did not have to return her advance on royalties, but she had to repay the money she borrowed while writing the book out of her newspaper salary instead of from royalties. Alfred Drake, the literary agent, lost the money he spent on lunches,

Bookstore Salespeople

Skills and Personal Characteristics

- Curiosity about and knowledge of writing, publishing
- Love of reading in wide variety of fields
- Sales ability
- Concern with individual customer's reading interests
- Business skills if owner or manager
- Ability to judge reading interest of diverse customers

Preparation and Experience

- College not essential for salespeople, though in college towns and large cities people with college degrees may be competing for jobs
- Business courses, prior selling experience essential for owner, manager

Job Possibilities

- Paperback sales are increasing; paperback stores are good possibility for entry-level jobs
- Suburban shopping malls, resort areas with new stores as part of a bookstore chain offer possibilities for advancement to manager
- Small capital outlay combined with excellent business skills and judgment about what customers will buy makes it possible to begin a bookstore (warning: the failure rate is high, the working hours are long).

phone calls, secretarial help, and other expenses -- and he lost the good will of the editor who bought Jane's manuscript. His business will not survive if this problem continues. The editor had bought four other money-losing books that year, so he lost his job.

The general reader (except for the people who bought Juvenile Justice? on remainder) lost the chance to read a book that was informative and well written, no matter what its point of view.

Not all stories end unhappily, of course. Indeed, even for Jane, the ending is not unhappy. As the author of a published book which received respectable reviews, she was given more important assignments by the managing editor of her newspaper. She worked as part of a team exposing corruption in the county jail system and eventually wrote another nonfiction book which was modestly but satisfyingly successful. She'll write more books before she's through!

Publishers, distributors, and bookstore owners are in business to make money, and many books bring profits to everyone involved. Some books make a great deal of money.

The business jobs related to writing are exciting to people:

- Who enjoy the risks of a business venture
- Who like the process of producing or selling the printed word, or
- Who enjoy working in a setting where books, magazines, and newspapers are produced and sold.

5. EDUCATORS ABOUT WRITING

A Very Brief View

What occupations help people decide what books, magazines, and newspapers to read?

Librarians, critics/reviewers, and teachers are the main people who educate readers about writing.

Where does a critic work?

Most newspapers and magazines print reviews of new books; some television stations broadcast reviews. Some critics write about the good points and bad points of magazines and newspapers. But most critics review books -- whether fiction or non-fiction. Most critics do not get a salary. Critics are usually free-lance, getting paid for each review that is published. Librarians often choose which books to buy because of critics' good reviews. Bookstore owners and other people who buy books choose what to buy because of critics' reviews. The critic is important in teaching people about good and bad writing.

What preparation do critics need?

Most critics have at least a college degree. Most critics are either teachers or writers, and write reviews as a way of earning extra money. Very few people earn a full living as a critic/reviewer.

Where do librarians work?

Most towns and cities have free libraries, and all colleges hire librarians. Many high schools and some elementary schools hire librarians. Librarians get a weekly or monthly salary. Among their tasks is to choose new books for the library to buy, and to recommend books for the library's users to read.

What is the librarian's preparation?

Many librarians have a college degree in library science. In a slow economy, there are very few job openings for new librarians.

How do teachers help educate people about writing?

Teachers help students learn what is good writing and what is bad writing. Teachers also give students ideas about new books, magazines, and newspapers to read.

What is the preparation for teachers?

Teachers must have a college degree. Many teachers have degrees beyond college. They get a monthly salary. There are far more people trained as teachers now than there are jobs for most kinds of teachers.

> There is only one thing in the world worse than being talked about, and that is not being talked about.
> -Oscar Wilde

Oscar Wilde was thinking about himself as a person, but also as a writer. After that process of the words being written, edited, published, and distributed, there's still the question: who is going to read the books, magazines, and newspapers?

Part of that question was answered through business decisions (for example, if the publisher of a new magazine doesn't send out direct advertising to the right list of potential subscribers, no one will know of its existence to read it.) But a big part of the answer for many publications is whether people talk about them.

John, the high school junior who is a science fiction fan, may notice an advertisement about a new collection of science fiction short stories. He may see the author of the collection on a television talk show. But he is more likely to read that collection because someone has recommended it.

Aside from the advertising and promotion, the three major kinds of occupations which help John decide what to read are: librarians, reviewers/critics, and teachers.

These people are all involved in educating the public about writing.

LIBRARIANS

Librarians choose which books, newspapers, and magazines their libraries will buy. The selection is based on the reading interests of most of the people using the library. However, librarians will also choose reading material which is unfamiliar to most library users but is very important to a few. If asked, librarians will recommend particular books, magazines, or newspapers to the library user -- especially in smaller public libraries and in elementary and secondary school libraries.

The education function of librarians also includes display of new books to catch the reader's eye, or displays of older books related to a special theme, or holiday. Many libraries provide reading lists of books and articles about a particular issue, such as hand gun control or sex education.

Thus John may learn about that new collection of science fiction stories from a librarian, or from a friend who uses the library.

LIBRARIANS

- Most librarians have a bachelor's degree; high level positions usually require a master's degree in library science, several years of library experience, and administrative skills.

- In small libraries, the librarian is responsible for buying all reading materials and audio-visuals. The librarian also catalogues and shelves all materials, and is in charge of circulation, displays, and special functions -- including paying bills. In large libraries the various tasks are assigned to particular librarians who may have assistants or library aides.

- Public libraries are usually funded by the city, county, or State government. Tight government budgets keep the number of available jobs from growing and keep salaries low.

- Librarians can work on a full or a part-time basis.

- Universities, hospitals, large business firms, cultural organizations, and research firms have special libraries.

- Anyone who has ever been served by a gruff librarian prefers that all librarians dealing with the public like people. In large libraries, there are many jobs which require library skills but do not call for serving the public. These people can be gruff as long as their co-workers can stand it.

REVIEWERS/CRITICS

> The New York Times Book Review Section often asks me to review new novels. I like doing that -- I earn a little money and it keeps my own name as a novelist before the public. When I write about a novel, I'm thinking about the Times readers. What do they need to know about this book? I'm not out to damage the novelist's reputation, and I'm not out to build up the novelist either. Even when I know the author, I'm concerned about the book. The novel stands or falls on its own.
>
> -A Book Reviewer

John might also learn about the book from reading a review or hearing one on television or the radio (most reviews are printed, although some tv and radio stations are now reviewing books as well as plays, movies, and other forms of entertainment). The people who write these reviews can influence John to read the new science fiction short story collection or to ignore it.

Reviewers (in the other Arts, these people are called "critics") also influence librarians, bookstore owners, editors of book clubs such as Book-of-the-Month Club, and editors of magazines which publish excerpts of books. Good reviews -- even those that have a mixture of good and bad comments -- will cause these people to notice the book. A book receiving consistently bad reviews may still attract attention: trashy novels written by well-known authors very often get bad reviews but they still make best-seller lists.

Of course, no reviews at all can be very damaging. The book aimed at the general reader which doesn't get talked about, doesn't get read.

Publishers send out galley proofs or bound copies of new books far in advance of the publication date. The books go to:

- The editors of book review sections in large newspapers throughout the country
- Special book review journals such as New York Review of Books, Book Review Digest, and The Book List (some of the information sources used by librarians in selecting books)
- Magazines which have book review sections
- Radio and television stations which review books.

The book review editors choose which books to review. They may read and review the book themselves. In many cases, the editor sends the book to someone else to review. A new collection of science fiction stories is likely to be sent to an established science fiction writer for review.

Other than editors, the people reviewing books work on a free-lance basis. For most reviewers, this occupation is a way to add income instead of being the main

source of income. Teachers (usually on the college level) and published writers are the people most frequently commissioned to write book reviews.

The book-reviewing world is small. The book review editors usually know personally the editors of book publishing houses, the authors, and the reviewers. This personal friendship can influence the choice of books which get reviewed -- and thus talked about.

Sometimes the friendship gets strained: if the book review editor of the "Monthly Book World" (a fictitious name) is angry with the senior editor of Pantz Press (also a fictitious name), the publisher's new book, Punish, not Pamper! might get sent to Professor Justice (another fictitious person) who is likely to give the book a bad review because he disagrees with its point of view. Or even worse for the publishing house and the author, "Monthly Book World" might ignore the book altogether.

Reviewers try to be fair, of course. Their task is to help readers learn enough about the book, including its strengths and weaknesses, so that they can decide whether or not to read it.

While most reviews are about books, some newspapers now carry columns which review magazines, and journals. The Boston Globe, for example, runs a weekly column called "The Lit'ry Life." A staff reviewer comments on interesting articles which have appeared in a wide variety of magazines and journals. The reviewer also talks about issues or articles which he or she considers bad reporting or bad writing.

Reviews or newspapers and magazines appear in Columbia Journalism Review, for example. Occasionally a major newspaper will assign a reporter to write an article about newspaper coverage of a particular event. The opportunities for free-lance reviewers of magazines and newspapers are extremely limited. The press seems reluctant to examine itself, and to educate readers about its own strengths and weaknesses.

The advertising and promotion people for publishers can sometimes make me furious. I reviewed a book about Watergate which was full of downright lies -- but it had an excellent chart showing names and dates. I commented on the chart in the review, which ended with the sentence: 'The distortions of fact in the first chapter are typical of the whole book.' So I open the Sunday paper, and there is an advertisement of the book with a large print quotation from me: 'The excellent chart...is typical of the whole book.' I called up the publisher's advertising manager and screamed, but the damage is already done.

-A Book Reviewer

TEACHERS

John, that high school junior, first became interested in science fiction from a ninth grade English class. Whenever he runs into the teacher, John still asks for recommendations of new authors and new books.

Teachers on all levels play a major role in educating readers. First, teachers -- sometimes by force! -- get students acquainted with various kinds of reading in all fields. Second, English teachers in particular help students learn how to appreciate good writing. And third, teachers help people learn how to write.

People who teach writing courses work mainly in public and private senior high schools, colleges, and universities.*

On the secondary level, the writing teacher -- whether for creative writing or journalism -- usually teaches regular English courses in addition. Public school English teachers must have at least a bachelor's degree and must be certified by the Department of Education in the state in which they teach. There are more people qualified to teach English than there are jobs available for teachers; this situation will probably continue into the 1980's. Some secondary schools participate in the Artists-in-Schools program, or otherwise hire a visiting artist. Poets have been the writers most frequently chosen to spend a semester or a full academic year teaching in public schools. These visiting writers are not required to have college degrees or be certified as teachers.

On the college level, the English department may offer composition, technical writing, and creative writing courses. Most of the people teaching these courses also teach literature courses; they have acquired at least a master's degree and probably a Ph.D. degree. As in high schools, some colleges pay an established writer to spend a semester or year on campus to teach creative writing and to write; there are no formal education requirements for these writers. Teachers of creative writing on the graduate level usually have Ph. D.'s in addition to being published writers.

Journalism and communications (with specialties in public relations writing and advertising) courses are offered at many universities. Although it has been possible for practicing journalists to become full-time teachers without a master's, a Ph.D., or an Ed.D. degree, in the future most teachers in journalism and communications will have advanced degrees. An increased interest in these fields among students is producing more people with advanced degrees; with many such candidates available, the universities hiring new teachers will choose them over people without advanced degrees. Competition for all teaching jobs is keen.

*Some community or adult education schools offer writing courses. A few correspondence schools have writing courses. These courses do not lead to a degree.

Writers who also teach -- or teachers who also write -- express a concern: the energy used for one activity takes away energy from the other. However, many writers feel that teaching keeps them alert and skillful as writers. Many teachers find that by writing themselves they are better at teaching students how to write, whether creatively or journalistically. The only unarguable statement is that most creative writers have to teach or work at some other job to support themselves.

That brings us back to the writer. There are people working in many occupations between the blank page and the one eventually held by a reader. Without these workers there would be no readers -- and of course, no writers!

Appendix A
GLOSSARY

Advance - payment supplied before a manuscript is published, and deducted from the author's sales earnings

Apprentice - a person learning by practical experience a trade or art under skilled workers

Avocation - work done in addition to a person's regular work, especially for enjoyment

Best seller - a book or other publication whose sales are among the highest of its group (such as fiction best sellers or nonfiction best sellers); the author of a best-selling book or other publication

By-line - the writer's name at the beginning of a newspaper or magazine article

Circulation - the number of copies of a publication sold; the department responsible for distributing copies to newsstands bookstores, subscribers, etc.

Commission - to order a piece of writing, such as an article, to be done for a fixed amount of money

Continuity writing - to write scripts, titles, and other introductory or transitional material for television shows or movies

Copy - the manuscript which will be printed

Copy read - to edit a manuscript for printing

Copyright - The exclusive, legally secured right to reproduce and sell written and other artistic works in the U.S. over a period of time

Correspondent - a person employed by a newspaper or broadcasting company to contribute regular reports from a location distant from the home office

Direct mail - printed matter prepared to obtain subscriptions, sales

Free-lance writer - a person who is paid only for each piece of writing published

Fringe benefit- a benefit such as time for vacations or medical insurance provided by the employer in addition to salary

Galley proof - the first printing of manuscript, usually in long sheets, used for correcting type-setting mistakes before final printing

House organ - a letter or magazine issued regularly to employees by an employer to provide information about the company

Layout - also called "makeup" - the arrangement of words, illustration and space of something to be printed or reproduced

Manuscript - the handwritten or typed copy of an author's work prior to being printed

Masthead - the standing heading in a newspaper (on the editorial page) or a magazine (usually on the contents page) that contains the name of the publisher and other information about the publication

Point-of-sale displays - exhibits advertising a product placed in the store where customer makes purchases

P.R. - abbreviation for public relations, the promotion of good will between a person, firm, or organization and members of the public

Promote - to increase public acceptance of a person or product through advertising and publicity

Proofread - to mark corrections on printer's galleys or other proofs

Proposal - (in educational and other writing jobs) a report describing what work an organization will perform, including cost estimates, to solve a specific problem (example: a proposal to conduct studies on bilingual reading programs)

Rejection slip or letter - a printed slip enclosed with a rejected manuscript returned by an editor to an author or the author's literary agent

Remainder - (verb) to sell the unsold copies of a publication at a lowered price

Royalties - a percentage of profit from the sales of a publication, paid to the author

Stringer - a reporter who serves a newspaper part-time to report on special or local events

Subsidiary rights - authorization by a publisher to another company or companies for translating a publication, producing it in paperback, or as a movie, tv show, etc.

Technical writing - presents technical information to readers with a special interest or knowledge in a technical field

Textbook - a book used in the study of a subject, usually sold only through college bookstores or by the publisher's sales representatives to a school

Vanity press or publisher - a press that publishes books for which the author pays publishing costs

Appendix B
OCCUPATIONS IN WRITING

Creative Writers

A. Literary Writers

- Poet
- Novelist
- Short story writer
- Essayist
- Non-fiction writer
- Biographer
- Playwright
- Scriptwriter for radio, tv, film
- Librettist
- Lyricist for music

B. Journalistic Writers

- Social commentator
- Political commentator
- News reporter
- Feature writer
- Humor writer
- Arts critic/reviewer
  - Theater
  - Tv
  - Movies
  - Music
  - Visual arts
  - Architecture and design
  - Books and other publications
- Special reporter
  - Sports
  - Human relations
  - Home-related topics
  - Social events
  - Hobbies
  - Travel
  - Financial topics
  - Governmental topics
  - Concerns of special groups
  - Health topics
  - Community and public affairs
  - Puzzles, games
  - Headlines, captions
  - Obituaries
  - Arts
  - Education
- News analyst
- Editorial writer

C. Specialized Writers

- Advertising copywriter (Newspaper, magazine, radio, tv, other advertisements)
- Public relations writer (Newspaper, other media releases, articles placed in trade journals)
- Technical writer (Company news releases, advertisements, sales materials, journal articles, grant proposals)
- Educational writer (Texts and other instructional, reference materials)

Greeting card and other message writers

Game creators

Editors

A. Literature (books and journals)

Chief editor
Editor
Editorial assistant
Manuscript reader
Copy editor
Index editor
Proofreader

B. Journalism (newspapers, magazines, tv, radio)

Managing editor, all media
Specialized editors, all media

Editorial pages or tv/radio time
City, State, U.S., or international news editor
Specialized department editor
Photography and film editor

Editorial assistant
Rewrite person
Copy editor
Proofreader

C. Specialized writing

Advertising editor
Public relations editor, rewriter
Technical editor
Editor for educational materials
Editor, copyreader for greeting cards and other messages
Proofreader for all special writing
Game reviewers

Business and Management Occupations

A. Literary agent for manuscript sale

Book, magazine, and newspaper sales
Sales to tv, film, and radio

B. Promotion agent for speeches and other public/media appearances

C. Legal counsel for copyright, publication contracts, liability in content of written material

D. Technical/Production Occupations

Production supervisor, all media
Art supervisor, all media
Printers, film or videotape reproducers

E. Finished Product Sales

Bookstore distributor and retail market sales
Film/tv distribution
Newspaper distribution

Educators about Writing

A. Teachers of literature, journalism, specialized writing

B. Librarians

C. Critics, reviewers

Appendix C

ASSOCIATIONS WITH CAREER INFORMATION ABOUT WRITING OCCUPATIONS

American Advertising Federation
1225 Connecticut Avenue, N.W.
Washington, D.C. 20036

American Association of
Advertising Agencies
Pan Am Building
200 Park Avenue
New York, New York 10017

American Booksellers Association
175 Fifth Avenue
New York, New York 10010

American Council on Education
for Journalism
School of Journalism
University of Missouri
Columbia, Missouri 65201

American Newspaper Publishers'
Association
P.O. Box 17407
Dulles International Airport
Washington, D.C. 20041

Association of American Publishers
1 Park Avenue
New York, New York 10016

Association for Education in
Journalism
Room 118, Reavis Hall
Northern Illinois University
DeKalb, Illinois 60115

Association of Industrial
Advertisers
41 East 42nd Street
New York, New York 10017

Council for Advancement of
Science Writers
Room 100, Abbotts Building
Drexel University
Philadelphia, Pennsylvania 19104

Magazine Publishers Association
575 Lexington Avenue
New York, New York 10022

National Association of Science
Writers
Box H
Seacliff, New York 11579

The Newspaper Fund
P.O. Box 300
Princeton, New Jersey 08540

The Newspaper Guild
1125 15th Street, N.W.
Suite 835
Washington, D.C. 20005

Public Relations Society of
America
845 Third Avenue
New York, New York 10022

Sigma Delta Chi
The Society of Professional
Journalists
35 East Wacker Drive
Chicago, Illinois 60601

Society for Technical
Communication
1010 Vermont Avenue, N.W.
Suite 421
Washington, D.C. 20005

Women in Communications, Inc.
8305 A Shoal Creek Boulevard
Austin, Texas 78758

☆U.S. GOVERNMENT PRINTING OFFICE: 1976—A-0703/61

Companion Documents in this Career Exploration Series:

Student Guidebooks

EXPLORING DANCE CAREERS
EXPLORING MUSIC CAREERS
EXPLORING THEATER AND MEDIA CAREERS
EXPLORING VISUAL ARTS AND CRAFTS CAREERS
EXPLORING CAREERS IN THE HUMANITIES

Materials for Teachers and Counselors

391 WAYS TO EXPLORE ARTS AND HUMANITIES CAREERS: CLASSROOM ACTIVITIES IN DANCE, MUSIC, THEATER AND MEDIA, VISUAL ARTS AND CRAFTS, WRITING, AND HUMANITIES

CAREER GUIDANCE IN THE ARTS AND HUMANITIES: ACTIVITIES, INFORMATION AND RESOURCES FOR GRADES 7-12

EXPLORING ARTS AND HUMANITIES CAREERS IN THE COMMUNITY: A PROGRAM PLANNING GUIDE

AN ANNOTATED BIBLIOGRAPHY OF SELECTED CURRICULUM MATERIALS IN THE ARTS AND HUMANITIES

A PRELIMINARY EXPLORATION OF OCCUPATIONS IN THE ARTS AND HUMANITIES